Shelf No.
8049a.45

FROM THE
Pierce Fund.

THE

NATIONAL PSALMIST;

A COLLECTION OF THE MOST POPULAR AND USEFUL

PSALM AND HYMN TUNES;

TOGETHER WITH A GREAT VARIETY OF NEW

TUNES, ANTHEMS, SENTENCES, AND CHANTS;

THE WHOLE FORMING A MOST COMPLETE

MANUAL OF CHURCH MUSIC

FOR

CHOIRS, CONGREGATIONS, SINGING-SCHOOLS, AND MUSICAL ASSOCIATIONS.

BY

LOWELL MASON AND GEORGE JAMES WEBB,

PROFESSORS IN THE BOSTON ACADEMY OF MUSIC.

BOSTON:

TAPPAN, WHITTEMORE, AND MASON.

1848.

CHURCH MUSIC may be divided into two classes, CONGREGATIONAL AND CHORAL. By congregational music, we mean such as is designed to be sung congregationally; and by choral music, we mean such as depends for its performance upon a properly organized and trained choir. Congregational music, which should always be within the vocal capacity of all classes of people, must necessarily be mostly confined to the plainest and easiest tunes and chants: while choral music, which may be comparatively complicated and difficult, may include more elaborate Hymn Tunes, Set Pieces, Services and Anthems. Both of these classes of music may, according to circumstances, be employed with propriety in public worship; both have been thus employed from the beginning, or certainly from the time when "sang Moses and the children of Israel" their triumphal responsive chorus on the shores of the Red Sea.

When the church has been apparently weak and feeble, the congregational style has prevailed; while, in times of greater outward prosperity, choirs have been trained to lead the people in the service of song, carrying the music of the church to a degree of excellence that it could otherwise never attain. When, just before the crucifixion, our Lord and his disciples closed their last most solemn and interesting interview by singing a hymn, it is to be supposed that they all took a part, and the voice of the Savior himself, which had doubtless often been heard in chanting the psalms of the Jewish service, mingled with the voices of his disciples in their closing act of worship. The singing on that occasion was congregational. But when, a short time afterwards, the Apostles went out on their high and successful mission, and the gospel spread into all the world, reaching the thrones of kings and emperors, and causing them, with the rich, the great, and the honorable, to do homage to the "King of kings," learning, science and art were among the offerings that were brought and consecrated to the service of religion. The talent in music that God had given was brought back to him again in songs of holy gratitude and joy.

At the early dawn of the reformation Metrical Psalmody made its appearance in the form of unisonous congregational singing. The singing of psalms was an exercise for the people, one in which they were accustomed to take a part, not only in spirit, but also in its outward form, with *voice* making melody unto the Lord. This style of singing appears then to have received a direction and an impulse which have influenced it ever since, for even now it generally prevails in the Protestant churches of France, Switzerland, Germany and Scotland. In England early provision was made, not only for congregational singing in the plain psalmody of the parochial church, but also for a choral service in cathedral worship. Both styles were carried to great perfection in the reign of Elizabeth, and "so aptly arranged," says an English writer, "as to furnish a model for after ages." In the choral music of the old English masters "there is somewhat," says Rev. Mr. Havergal, "so spiritually majestic, so serenely noble, and so warmly devout, that few composers of the present day can produce a tolerable imitation." "The Elizabethan composers were men of profound erudition and excellent judgment. They clearly discerned the requisites of divine worship, and self-denyingly aimed to fulfil them. Instead of indulging in a wanton fancy, or allowing their genius such scope as would fire passions, captivate imaginations, or *turn auditors into applauders*, they confined themselves to a style, which of all styles contains the most art with the least ostentation;" one which accords with the solemnities of religious worship, and tends to inspire feelings of "awe, reverence, tenderness and devotion." The parochial tunes too, of that age, contained in the early Psalters, and collected, "composed into parts," and published by Ravenscroft in his "Whole Book of Psalms," in 1621; (a work which has with great truth been called the "fount and standard" of English psalmody,) have certainly not been excelled, if they have been equalled, by modern composers. "Simple and easy as they are," says the writer above quoted, "they are never vulgar, insipid, or boisterous. Grave, but cheerful, dignified and chaste, they are admirably adapted to meet a great variety of language, and to foster a calm and earnest devotion."

The first settlers of New England brought with them the style of singing to which they had been accustomed in their native land, and which had probably been improved during their residence in Holland. Their singing manual was "Ainsworth's Psalms," published in Amsterdam in 1612; a book containing a translation of the Psalms, with a commentary; and also a versification of the Psalms, with tunes. Of the latter the author says in his preface, "Tunes for the Psalmes, I find none set of God: so that each people is to use the most grave, decent, and comfortable manner of singing that they know, according to the general rule. 1 Cor 14: 26, 40. 'Let all things be done unto edyfying.' 'Let all things be done decently, and in order.' The singing notes, therefore, I have most taken fro our former Englished Psalmes, when they wil fit the measure of the verse: and for the other long verses, I have also taken (for the most part) the gravest and easiest of the French and Dutch Psalms (Tunes.)"

For nearly a hundred years there seems to have been no material change in the tunes. Other versifications of the Psalms took the place of Ainsworth, but the tunes remained the same. They were handed down from parents to children traditionally, with but little aid from a written notation. Without the means of preserving purity of style, or identity of melody, it is not surprising that errors crept in, that, by such crude attempts at embellishment as uncultivated singers always delight in, the melodies received interpolations, and the proper style of singing was lost, so that the voice of praise had well nigh ceased in the land. At the beginning of the eighteenth century, the singing in the churches had so much depreciated that this part of worship could be sustained with difficulty, and about 1720, when the evil had become too great to be borne any longer, several clergymen and others set themselves seriously about the work of reform. One of the first results of their efforts, was the publication, in 1721, of the first singing book of any considerable importance in New England, by Rev. Thomas Walter, of Roxbury, Massachusetts.* The tunes contained in Walter's collection are in part from Ainsworth's psalms, with others mostly from Ravenscroft's collection. The work contains twenty-four tunes; 16 in C. M., 4 in L. M., 2 in S. M., 1 in L. P. M., and 1 in H. M. They are in three parts, Cantus, Medius, and Bass. Four tunes are in triple measure, but syllabic; the others are in common or equal time. Something of the state of church singing at that time may be gathered from the following extracts from the preface to this work. "Our tunes are, for want of a standard to appeal to in all our singing, left to the mercy of every unskilful throat to chop and alter, twist and change, according to their infinitely diverse, and no less odd, humors and fancies." "I have observed in many places, one man is upon this note, while another is a note before him, which produces something so hideous and disorderly, as is beyond expression bad." "I myself have twice in one note paused to take breath." Again, on the advantages of keeping together in singing, the editor says, "The even, unaffected, and smooth-sounding of the notes, and the omission of those unnatural quaverings and turnings, will serve to prevent all that discord and lengthy tediousness, which is so much in fault in singing of psalms. For much time is taken up in shaking out these turns and quavers; and besides, no two men in the congregation quaver alike, or together, which sounds in the ears of a good judge, like five hundred different tunes roared out all at the same time."

The efforts which were now made, seem to have been successful in the promotion of musical knowledge and taste, and especially the publication of Walter's book, which, as it was in *parts*, led to the formation of choirs, by which only those parts could be sustained. But all these efforts at improvement soon took an unfavorable direction, by the introduction of an inferior style of tunes. Church music had gradually declined in England, and particularly so among those denominations of Christians whose influence was principally felt in this country, and many books of comparatively poor tunes had been published. The works of William Tansur seem to have had a greater influence in this country than any others. In 1734, he published in England his "Complete Melody," a book of original tunes; and about twenty years after, he prepared another work inferior to the "Complete Melody," designed especially for New England, called "The American Harmony," and published it in Newburyport, Massachusetts. In this work we find some of the earliest attempts at that imitative or fugal style in psalmody, which afterwards became so popular. The tunes St. Martin, Barby, and Rothwell, date as far back as the "American Harmony."

The style derived from Tansur and other inferior English composers spread widely, superseding in a great measure the admirable old "Church Tunes," and preparing the way for the still lower character of tunes which came up at about the time of the American revolution, and which even now are heard in some parts of the country. In 1770, was published "The New England Psalm Singer," by William Billings, a book consisting of original tunes in a style of melody and of harmony quite below any thing that had yet appeared. The author, if we may judge by his books, was quite ignorant of the principles of harmony and composition; indeed he professes to be governed by no laws but those of his own fancy, and he rejects all those rules to which good taste and experience had led the best composers, and in the observance of which they had been successful. Other works followed, in which the peculiar style of which Billings has sometimes been called the American father, was more fully developed. This consists in an easy and popular (though often low and vulgar) flow of melody for Tenor voices, with harmony parts for a Treble and Alto above, and a Bass below. In many of these tunes, most indeed of those that became favorites, imitative or fugal points were taken up, by the different parts, and treated often with ingenuity of contrivance, but usually without reference to proportion, symmetry, or analogy, and always without regard to the commonly received laws of harmony, canon and fugue. But as these laws were unknown, and musical science wholly uncultivated, no one's taste was offended by the lawless and awkward progression of chords, or by the incongruous convolutions of the parts; and the tunes were admired in proportion to the popular taking character of the melodies, or to the wonderment with which the different parts were introduced, twisted about, entangled, bewildered, evolved, and at length brought out in safety. As this style gained the ascendency, and amusement took the place of edification and worship, the "Old Hundredths," "Windsors," "Yorks" and "Dundees," were, like the ejected ministers in English

* Three small works had been previously published, but they seem not to have had much influence. For an interesting history of psalmody in this country, the reader is referred to "A History of Music in New England," by Rev. George Hood. Boston. Wilkins & Carter, 1846. This is a useful and instructive book, and it should be in the hands of every one interested in the cause of psalmody, or public worship.

ENTERED according to Act of Congress, in the year 1848, by TAPPAN, WHITTEMORE & MASON, in the Clerk's Office of the District Court of Massachusetts.

and Scotch history, driven away into the wilderness. Congregational singing, of course, went with them; the voices of the people were hushed, and their harps were hanged upon the willows. Devotion, appalled, fled from the presence of such unhallowed strains, and her place was occupied by admiration, wonder, and curiosity. The worship of God seems no longer to have been regarded as the object of psalmody, which had now become a matter of mere entertainment. Our author says in justification of his tunes, "It is well known there is more variety in one piece of fuging music, than in twenty pieces of plain song;" and in describing the effects of his music he adds, "While each part is straining for mastery, and sweetly contending for victory, the audience are most *luxuriously entertained*, and *exceedingly delighted*; in the mean time their minds are *surprisingly agitated*, and *extremely fluctuated*, sometimes declaring in favor of one part, and sometimes another. Now the solemn bass demands their attention, now the manly tenor, now the lofty counter, now the volatile treble — now here, now there, now here again. O enchanting! O ecstatic! Rush on, ye sons of harmony." Billings was followed by a host of composers, most of whom were as ignorant as himself, while many of them were far inferior in originality and genius; and the most silly and contemptible trash imaginable in the form of psalm tunes, preposterous and profane, overspread the land like the locusts of Egypt. The very height of the absurd seems to have been reached about the close of the last century, when the abuses of psalmody, again (though under very different circumstances) loudly called for reformation, and intelligent men were induced to put forth efforts for improvement. Several comparatively good books of tunes soon made their appearance; among them we may mention as a leading one, "The Salem Collection of Classical Music." In the preface to this work the editors say, "It cannot be denied, that most of our modern psalmody is not less offensive to a correct musical taste, than it is disgusting to the sincere friends of public devotion;" and in explanation of their object they add, "With the view of promoting a just taste in psalmody, as well as to further the purpose of public devotion, it has been thought advisable to publish such a collection of psalm tunes as are believed to be most conducive to these two objects."

"In 1769," says an English writer, "the Rev. M. Madan published the Lock Collection of Tunes. Then followed the Magdalen and Foundling Collections, and that of the amiable Dr. Miller, of Doncaster. These collections were not destitute of merit, but the first, and the next two especially, gave an unhappy impetus to that taste for ballad-like hymn-tune which has since pervaded choirs and congregations."* These works fell into the hands of the editors of the Salem Collection, and unhappily for the cause of good taste and a pure church style, were, to a considerable degree, made the standard of taste in the compilation of a collection of *classical* music. But, nevertheless, the Salem Collection was, at the time, an excellent book, such a one as very few men then had the taste or ability to prepare; and although it did but little towards the revival of the pure church style, or of congregational singing, it did as much as any one work, perhaps, towards the restoration of common sense and religious propriety in church choirs. It contained a few of the best tunes, and others, from Tansur's and similar collections, which, although inferior to the old tunes, were far indeed above the prevailing style at the time of its publication.

The "Salem Collection" was followed by the "Middlesex Collection," "The Norfolk Collection" by Amos Albee, and other books, by which the work of reform was advanced and strengthened. We need not attempt further to trace the progress of improvement; sure it is that not only church music, but music in general, has advanced with rapid strides. Music has recently been introduced into many of our larger towns as a school study, so that now it is hardly too much to say, that the children generally are taught the elements of singing. Instrumental music has also made some progress, and in the churches of almost all denominations, the organ has been extensively introduced, and purity of melody, correctness of harmony, and tastefulness and propriety of performance, (though this comes later and with more difficulty,) have all made no little advance. But while improvement has been made in musical knowledge and science generally, and particularly in church music, it cannot be denied that there has been a strong tendency in the latter to depart from the true ecclesiastical style, and to substitute for it music of a secular character, tasteful and elegant, it may be, but yet too often feeble, without dignity, and without religious associations, and which, though it may musically interest and delight a people, is quite unable to awaken or sustain a spirit of worship. Choral music too, or music depending upon choir performance, has been almost exclusively cultivated, and the original form of metrical psalmody has been so long neglected that the practical knowledge of it has been quite lost, nothing remaining of it but its name in history.

Among the multitude of books of tunes which have been in quick succession issuing from the press, we know not of a single one that has been prepared with any intelligent view either to the preservation of the church style in choral music, or to furnish available congregational tunes; they are filled almost entirely not merely with choir tunes, but with choir tunes which in melody or in harmony, or both, are of a secular character; and if, peradventure, a genuine people's tune is occasionally found, it is very probably spoiled by transposition, or by a modern or secular harmony, without suitableness or consistency. The old wine has been put into new bottles. "The Old Hundredth," for example, has been usually printed in A, (quite beyond the compass of men's voices,) and sometimes as high as B♭, or C. "Let the Old Hundredth," says Dr. Gauntlett, "be sung in the key of F when the highest tone is C, or in the key of G when the highest tone is D, and the men will be able to sing the melody with the women and children; but change the key to A, or B♭, and one half of the male congregation present are foundered, and compelled to remain silent unless they force their voices upon the E or F tones in a way which is not very solemn in effect, and not often practicable." Most of the old tunes that have been published have been similarly transposed.* Add to this, that it has been supposed that the air of a tune should always be the upper part, and be sung by females or boys, and the direction has often been given, "The air must be invariably sung by treble voices." Now while this is generally true in choral music, it is by no means so in reference to congregational singing. Both the melody and the harmony of a congregational tune should be so constructed as to admit male voices on the air; the melody should be within their compass, and the harmony should be free from such progressions as produce forbidden consecutives by inversion. Indeed we are fully of the opinion that congregational singing can never succeed unless it be mostly unisonous; the parts may and ought to be sustained by a choir, but the singing of the people must be mostly confined to the leading air, or melody, in unison or in octaves. This is also, so far as we know, the opinion of the most experienced musicians and others who have examined the subject. "Surely," says Dr. Gauntlett, "it is not to be tolerated that this most primitive order of hymning the praises of the Eternal shall be denounced and overturned; and that before being fitted for singing hymns, we must become half instructed in the wailings of a contra-tenor part, or the mysterious grumblings of the bass." But yet it has been supposed by some who do not know the difficulty of choral music, that it is not only practicable to sing congregationally in parts, but also in the use of difficult choir tunes; such a state of musical cultivation has been urged on congregations as would enable them to do this; and some congregations, driven by the abuses which unhappily so often find their way into choral associations, have made the attempt. It is hardly necessary to add, that a failure in such cases has sooner or later been the result, and then, congregational singing has been condemned as impracticable. With almost as much propriety might a man be condemned for not flying when he has only the ability to walk. On the other hand, members of choirs and such persons as have made some progress in musical cultivation, but who are not aware that there is such a thing as a distinct and available congregational style, say, in view of the difficulties of choral performance, that it is quite impossible for a congregation to sing with tolerable decency, and that any attempt at this style of psalmody is barbarous and horrid. But these two parties are no less at variance with one another, than with the truth; they are equally in error; for, while congregational singing can never succeed in the use of choir tunes, it is certainly quite practicable and comparatively easy, if it be confined to the right kind of tunes, and these, for the most part, in unison. We add with confidence, that it is not merely practicable and easy, but is also eminently useful; it is a most delightful, appropriate and effective form of the service of song in prayer and praise; it may be sublime and devotional in the highest degree, enkindling or awakening in the soul holy emotions of love, gratitude and joy, which can neither be reached or drawn out in any other way. Such the congregational singing described by the poet:—

> The multitude of angels with a shout
> Loud as from numbers without number,
> utter-ng joy;
> Heaven rang with jubilee, and
> Loud hosannas filled th' eternal regions;

and such the singing of the "ten thousand times ten thousand, and thousands of thousands" described in the Apocalypse of John.

It may be thought that we are disposed to attach an undue importance to congregational singing; but let it be remembered that while we would urge this as an essential form of church music, we would urge with equal earnestness the importance of choirs and of the choral style. Choirs are not only necessary to sustain congregational singing, but the higher style or forms of musical expression can never be reached without them. We feel certain that delight and edification may unitedly result from a well directed choral performance in religious service. To reject a choir then is to reject the beauty and truth of musical art; it is to reject the means of spiritual progress and happiness; it is to reject one of the most effective means of music's influence, to clip its wings, and limit its power over the heart. While, therefore, we are decidedly friendly to congregational singing, we are equally so to choir singing; they are both legitimate forms of musical truth, derived from the nature of the art, and sanctioned by common experience and by the word of God.

The history of psalmody in New England certainly proves the two following things: 1st. If congregational singing be left to itself, it will not only decline, lose its interest and its power, but become intolerable, a hinderance and not a help to devotion.* Such was the state of things in New England at about the beginning of the eighteenth century. See extracts from preface to Walter's collection, p. 2. 2d. If choir music be exclusively cultivated, and congregational be neglected, the singing

* The Lock Hospital Collection, which acquired great celebrity in this country, is often secular and extravagant in its melodies, and meagre, stiff, and monotonous in its harmonies. It contains not a single one of the "Church Tunes."

* "The Old Hundredth" in Ainsworth's Psalms is in the key of F, but Waller, no doubt with reference to choral effect, transposed it to A.

* The fact, too, that the singing is almost universally so wretched in the parochial churches in England, seems to prove that the congregational style cannot be sustained without the aid of a choir.

is in great danger of degenerating to a mere matter of musical exhibition or amusement. So it was in the time of Billings, as is clearly evinced by the extracts from him on p. 3, and so, if we mistake not, it has continued to be, and is now, to a great extent, in the American churches. We may add, also, as another lesson derived from the same source, that the cultivation of church music in any form leads naturally to the formation of choirs, and to the choral style. These two forms of church music are both necessary to the highest ends contemplated; they are interwoven with each other, and are mutually dependent. Choral music, if it does not kindle the fire of its devotions at the altar of the great congregational offering, may soon cease to burn, at least with a heavenly flame; and to leave congregational singing unaided by the ministrations of a well regulated choir, is "to leave it to be moulded into any shape that the passions of a changing world may please to impress upon it — is but to resign it to decrepitude and imbecility."

But that we may not be misunderstood, we will again state what is meant by congregational singing, and also, what are the proper offices of a choir in public worship. By congregational singing is not meant the singing of here and there an individual who happens to know the tune, and who therefore joins in it, though it be a choir tune, depending for its proper effect upon choral performance. This, though a very great annoyance, is no uncommon thing. No knowledge or love of music, or ability to sing, or desire for edification, or to unite vocally in God's praises, can justify this; for we have no right to hinder or interrupt the devotions of others. But by congregational singing is meant the united voices of the whole people in a well known and appropriate tune, and this mostly in unison, each one singing the melody. This last idea we think highly important, for the voice of one who is musically weak and feeble, may be completely thrown off the track and disabled, by coming in collision with a bass or tenor part. This, and this only, deserves the name of congregational singing. In connection with this, a choir has three important offices to sustain: 1st. To lead along, guide and carefully sustain the people in their song.* 2d. To sustain the harmony parts. These parts, which add musical beauty and strength, and, of course, moral power, can only be properly sung by trained voices. 3d. To bring out, independently of the congregation, the higher forms of musical expression. As the minister may lead the devotions of a congregation, while they join mentally, but not vocally, in the form of words which he utters, so may the choir perform the same office in a musical service. In this way a choir may bring out a power and influence of music that can never be obtained by congregational singing; we do not say a greater, or more devotional effect may be produced in this way, but it is a form of church music having important advantages — it is another manner of drawing out the feelings, or of giving them musical utterance; and sometimes one form, and sometimes the other may be the best. We may here remark also that there are many didactic or descriptive hymns (better indeed said than sung) which, if sung, seem much better adapted to choral declamation, or choir recitation, than to a congregational chorus.

There is, then, on the one hand, a style of psalmody within the capabilities of the people, and in which all may engage; and there is also an artistic music, equally appropriate to religious worship, which can only be properly performed by educated vocalists, or by a well trained and disciplined choir. The Church of England has, as we have before remarked, made provision for both. To her cathedral worship a choir is indispensable, while the singing is congregational in the metrical psalmody and plain chanting of her parochial churches. But in our own country where there is no provision for the higher or more solemn style of service contemplated in cathedral worship, and even in those denominations of Christians who adhere to the simple religious forms derived from the Puritan Fathers of New England, there is abundant room for both, and a congregation where the habits of the people have been trained aright, may have their religious affections awakened and quickened now by the tasteful and appropriate performance of a select choir, and again while uniting in the grand chorus of universal song. Both these styles have their advantages; the congregational, under right influences, leads to the choral; and the choral, properly controlled, sustains and guides the congregational. Helps meet for each other, these two forms of church music seem to have been intended for mutual companions. "What God has joined together, let no man put asunder."

In the compilation of this book we have kept these two forms of music, congregational and choral, constantly in view, and have, as we think, furnished a sufficient variety in each department. In the congregational department at least we feel certain, that we have selected some of the very best tunes that have ever been written; these are mostly old tunes, such as were sung at the time of the reformation, and by the Pilgrim Fathers of New England. We have not published these tunes, however, because they are old, but because they are good, the very best; acknowledged to be so by all who have made progress in musical knowledge and taste. These tunes have cheered the hearts of Christians of all denominations for ages, and we doubt not they will continue to be sung wherever good taste and sound judgment shall prevail, as long as metrical psalmody and congregational singing shall endure.

The department of choral or choir tunes, also, is very extensive, including every variety, from the simple, easy, and commonly-useful tunes, in a style which may be regarded as between the congregational and the choral, or as partly belonging to both, to the more elaborate and difficult or exclusively choir pieces; and from some of the beautiful, tasteful, and elegant thoughts of Haydn, Mozart, and Beethoven, down the long way to our own American authors.

It is with confidence then that we present this book to the lovers of church music, feeling assured that they will find it what it purports to be, a Manual of Church Music, or of Psalm and Hymn Tunes, Chants, and Anthems, worthy of the name of National Psalmist.

Rev. Mr. Havergal (whose name often appears in the following pages, from whose publications we have derived much aid, who has furnished us in manuscript a number of beautiful tunes and anthems, composed expressly for this work, and who has especially aided us by his valuable critical and historical remarks, kindly communicated from time to time) says of the old tunes, "If we would have them to perfection, we must attain more of the old-fashioned piety with which they were formerly sung." This is a remark the spirit of which we may apply with equal force to the performance of all the music of public worship. We consider it a fundamental principle in relation to church music that it should only be used as an aid to religion. The singing of psalms and hymns, whether congregational or choral, should ever be regarded by ministers, choirs, and congregations as an act of religious worship, requiring the same sincerity and devotedness of heart as any other direct approach to the great and glorious God, or act of communion with him.

The same writer says, (and we would prefer to extend his remarks so as to include in it every member of a worshipping assembly,) "Were it the motto of every choir, '*Let the word of Christ dwell in you richly in all wisdom*,' our congregations would more efficiently 'teach and admonish one another, in psalms and hymns and spiritual songs.' But if music be substituted for religion, and singing for devotion, the best tunes and the best voices will neither increase religion nor aid devotion. It is much to be lamented, that *display* bears rule where it is out of place. Few choirs are exempt from its withering influence;* while it is generally found that those individuals who encourage it, by must indulging in it, are the first to give trouble by their conceit and self-will. A good, but humble minded singer, is a singer of great value. By his good singing he may edify and encourage others; while, by his becoming modesty, he can hardly fail to check, in his companions, those risings of arrogance which spoil many a choir. Simple as the following remedy may appear, when proposed as a panacea for all the ills of all choral bodies in our parish-churches," (and for all the ills, too, connected with the singing in a congregation,) "it nevertheless is confidently prescribed, — When the clerk says, 'Let us sing *to the praise and glory of God!*' let all the choir" (and all the people) "*heartily* say, 'Amen.'"

Rhythmic Form of the Congregational Tunes. We should prefer a greater uniformity in the rhythmic structure of the plain tunes; but we hardly felt at liberty to make the alterations necessary to bring all the well known tunes to that standard which appears best. The air of these tunes should, in general, be confined to notes of two lengths only, long and short; each line commencing and ending with a long note, all the others being short; thus it is with the tunes Bava, p. 49, Saxony, p. 48, York, p. 114, London, p. 104, Glasgow, p. 99, Melrose, p. 96, St. Bride, p. 144, and Southwell, p. 148. These tunes, though written in different notes, (minims or crotchets,) or differently barred, so as to appear different to the eye, are, when heard, rhythmically the same; having sounds of two lengths, or long and short notes only. This rhythmic form is favorable to the keeping together of the people in singing, and it has also a tendency to prevent the tedious and monotonous drawling of the tones, to which congregational singing is peculiarly liable. The barring of the tunes is not regarded as important to the keeping of time, but as only a convenient indication of the beginning, ending or division of lines or verses; nor is it supposed to be necessary that the notes in *tunes of this character* should be divided into equal measures, since not this principle of equal measures, but that only of long and short notes, is to control the movement.

It should be understood that while in choral performances an ability to keep the most exact time is required, it is not so in the congregational style, in which by *keeping time* must be understood nothing more nor less than *keeping together*: mathematical accuracy is not required; and with regard to the long notes it may be observed, that it is not necessary that they should be just twice the length of the short notes, but only that these two kinds of notes should be comparatively long or short.

How fast should the Congregational Tunes be sung? "It is a great mistake," says the Rev. Mr. Havergal, "to suppose that the old tunes should be sung in a heavy, drawling style." "They were formerly sung in a quicker and livelier manner than is commonly conjectured."

* We may here remark that an organ is of the greatest importance to the full success of congregational singing. The organ well played has great power to sustain, concentrate, and strengthen the people in vocal music. It fills the house with a musically oxygenized almosphere, giving life and impulse to the voice. It creates an ocean of sound, on the rising waves of which the hearts and voices of the people may float heavenwards. In both styles of music the importance of a good organ accompaniment can hardly be over-estimated; it is certainly most essential to the full success of the congregational.

* It may be observed too, that others are as fond of that musical display which entertains and amuses the hearer as choir-members themselves; and it is the encouragement which is given to it by ministers or people, or the demand which they (perhaps thoughtlessly) make for it, that causes it to be so common. It is not too much to say, in reference to the present state of church music, that the people are best satisfied when they are most amused or musically entertained. The blame attached to musical display must not therefore be charged exclusively upon choirs, but it rather belongs to the people generally, not even excluding "teachers in Israel."

He says also of "The Old Hundredth," now so "slow, heavy, and dirge-like," that it was formerly performed as a joyous and animating canticle." To express our idea of the proper movement of these tunes, we will refer to the tune Uxbridge,* p. 59. We suppose that most choirs would agree as to the time of this tune. Take then the short notes in Uxbridge (when the tune is moderately sung) as the standard of length for the short notes in the class of tunes to which we refer; or let the quarter note in Uxbridge be regarded as representing the same length as the half note in York, Josco, &c. The words then will be deliberately uttered, in a "due mean between excessive rapidity and tedious protraction." Custom in many places has associated slowness and tediousness with the half note, (minim,) and comparative quickness with the quarter note (crotchet); this association, however, is quite at variance with the best usage in notation, which regards a note not as an indication of the *absolute*, but only of the *relative* length of the tone it represents; but since this association exists, and with reference to it, it may be proper to say that tunes written in minims, as Josco, York, &c., should be sung *rather quick*; and on the other hand, that tunes written in crotchets, as St. Ann, Saxony, &c., should be sung *rather slow*; meaning by these opposite directions to lead to the same movement. The degree of quickness or slowness in which a tune should be sung, depends also upon circumstances, as the number of voices, size of the building, character of the poetry, nature of the occasion, &c.

Change of Tunes. No congregation will be satisfied with the constant repetition of the same tunes. Not only is variety necessary on account of that love of novelty which is implanted in the human mind for a good purpose, and which, even in psalmody, it is lawful and proper to gratify within certain limits, but also, because a tune oft repeated, as a necessary consequence, loses its power to move the affections, and so becomes comparatively useless. The required variety may be obtained by judicious changes in the use of the old standard tunes. A tune, for example, may be introduced, become generally known, and be often used for a season, and when it begins to lose its interest may be allowed gradually to retire, giving way to another, which may come up in the like manner and take its place. This again, in its turn, after having served its generation, is withdrawn, and in due time the first and almost forgotten tune returns in all the freshness, beauty and vigor of youth. Changes like this, we think quite important to the best interests of psalmody; it is important, however, to observe that these changes should be so gradual as to be almost imperceptible. But besides this revolvency in the use of the old tunes, new tunes may be composed and introduced. To compose a tune, however, worthy of congregational adoption, is not an easy thing; whoever would successfully make the attempt must confine himself to the old models. There are those who can write a *pretty* tune that may be tolerated for a little while in a choir, and then be thrown aside and forgotten; but who can compose a Tallis, p. 102, or a Dunfermline, p. 119?

In Choir Performance variety will be still more desired than in congregational singing. But this is a point on which we do not think it important to stir up the minds of choirs; the tendency to the new is so strong that it is rather necessary to caution against too frequent changes.

To what Extent shall the singing be Congregational? No definite answer can be given to this question; it must depend upon circumstances. It is perfectly safe to say, however, that the form of singing should prevail which, on the whole, seems best adapted, for the time being, to promote the great end in view, viz. the spiritual worship of God. Of this the minister may be supposed to be the best judge, and he certainly will be if he takes the trouble to inquire into circumstances and to inform himself on the subject. It is merely suggested, that in the present state of musical knowledge, habits and associations, the first and second singing be by the choir, and the third (after sermon) by the congregation. This plan has been adopted in some churches, and seems to be a good arrangement, and to give satisfaction.

How shall Congregational Singing be first introduced? It seems proper that a plain statement of the intention to introduce it should be made by the pastor, with such reasons for it as he may think best to mention, so that the people may have a clear understanding of what is desired. If a few preparatory meetings of the people, the choir also being present, can be held, under the general superintendence of the pastor, at which a few plain tunes be congregationally sung, led by the choir, they will do much to promote the end in view. The choir, who are supposed to lead, will often be required to do it in a self-denying manner; they must be willing to give up music for devotion, and to bear with patience, perhaps, some musical grievances. They must yield to the musical infirmities of the people, and if the *time* should linger they must not apply too severe a remedy, but endeavor gently to urge along the mass of sound; or if the *tune* should sometimes err they must exercise a like forbearance. The air should predominate in the choir, and it may be well for it to be sung in part by men's voices. The people should all be encouraged to sing the melody, leaving the harmony parts to the choir.* Gentle and judicious measures adopted or approved by the pastor, and carried out with sympathy and kindness on the part of the choir, will insure success.

How shall a new Tune be introduced into the Congregation? Let the choir first sing it as a choir tune, and in the place or time of a choir tune. Let it be thus repeated until the people become familiar with it, and are able to sing it, after which it may be transferred from the choir to the congregational department, and become common property.

Sacred and Secular. This distinction is often made, not only according to the most obvious meaning of the terms, but also with reference to church music, for it is acknowledged on all hands that a secular style prevails extensively in the church. Both in the Catholic and in the Protestant churches there are, on the one hand, those who contend for the exclusive use of the old, ecclesiastical or church-style; and, on the other, those who advocate the use of the modern or secular style. In the Catholic church, while one party urges the use of the Gregorian music, and that alone, another not only approves of the masses of Haydn and Mozart, but objects not even to the strains of the most modern opera. The same conflicting opinions are found, under different circumstances, in the Protestant church. In the choral service of the Church of England there is the old and the new school, or the sacred and the secular style; and in Psalmody and Hymnody there seems to be quite as good ground for the distinction. We are sorry, however, to be obliged to say that in this country the necessity for the distinction seems to be in a considerable degree done away by the almost universal prevalence of the secular only. A taste for ballad-like tunes, for oratorio and opera extracts, for *pretty* taking melodies, has almost driven away all that is sober, chaste, devout, spiritual and heavenly in Church Music. Ear-pleasing, or musical entertainment, has to a great extent taken the place of devout worship, and of course a different character of tunes is sought for, from that which stoops not to minister to mere outward or sensuous gratification. We hope we have done somewhat in this work to throw light on this subject, and especially to restore to its proper place tho most beautiful, effective, and devotional style of psalmody which has ever been known.

What Number of Voices is required to constitute a Church Choir? If by a choir be meant such a one as may lead the people in congregational singing, it may be replied that a small number of voices may do this part of choral duty quite well; even a single precentor with a good voice may lead a congregation without a choir, as is the case in many places where congregational singing prevails. A choir of six, eight, twelve, twenty or more voices, however, is much better, than the single voice of a precentor, because in such a choir there may be a blending, that will prevent the always disagreeable prominence of any single voice.

But if by a choir be meant a number of voices sufficient to sustain the harmony parts, or what is still more difficult, to give the proper effect to choral music, quite a different answer must be given. Such a choir cannot ordinarily consist of a less number than about twenty-four persons, or six voices in a part. Unless voices are somewhat equal, and cultivated, a less number than five or six on a part will not be made to blend; and that deserves not to be called choir singing where a single voice, however beautiful, stands out prominent, or is heard distinctly and separately from the rest. It is essential to good choral effect that the voices be made to blend so as to produce, as it were, a single sound. This blending cannot ordinarily be obtained with less than about thirty voices, but it may be much more easily produced in a choir consisting of double that number. It may be remarked here that quartett singing is not choir singing; no choral effect can be produced by a single voice on a part. The singing of a Quartett, Trio, or Duet, is most beautiful in its place, but it belongs rather to the concert room or the parlor, than to the church. The idea of a *Quartett Choir* is quite absurd; as well might we speak of a *Trio Choir*, a *Duet Choir*, or a *Solo Choir*. A good choir will, of course, include a quartett, a trio, a duet, or a solo, but neither a quartett, trio, duet, or solo, is, properly speaking, a choir, for the very idea of a choir is a chorus of voices. The singing of a quartett in church may be beautiful, *may be* devotional, but a choir, including a quartett, is certainly much to be preferred.

How should the Singing in a Sunday School be Conducted? In the congregational way of singing; and in the use of the proper congregational tunes. See Tables I. and II. The introduction of "Auld Lang Syne," "Drink to me Only," or other similar pieces that might be named, is, educationally considered, most pernicious and destructive of all that is desirable and good in psalmody. Light popular melodies, intended for secular purposes, and associated with secular thoughts, although they may have been united to unexceptionable words, must always have a most unfavorable tendency in the formation of devotional habits in this exercise. It is to be deeply regretted that for the mere purpose of amusing the pupils, such unworthy tunes should be adopted, in an exercise which should ever be regarded as one of worship. This practice is not only most unhappy in its influence on the religious habits and associations of the young, but it lays the foundation for all the secular abuses of psalmody of which good men complain, and under the burden of which it is bowed down even unto death.

"Congregational Tune Book." To accommodate such societies as wish to introduce congregational singing, we have selected (mostly from this book) a sufficient number of tunes, (including some of the best, with others supposed to be generally known,) and have published them in a small and cheap volume under the above title. If the "National Psalmist" be used in the choir, the "Congregational Tune Book" in the pews will have a tendency to insure success wherever congregational singing may be attempted.

* We might with equal propriety refer to the short notes in Wells, Windham, Hebron or Boylston, as a guide; in all these tunes, if we mistake not, there is considerable uniformity of movement observed throughout the country.

* When any one can sing well enough to take a separate part, let such a one join the choir, and use his (or her) influence there to promote the cause. Are you married? That is no reason why you should put your candle under a bushel, or bury your talent in the earth. Does your husband or your wife desire your company in the pew? Let him or her learn to give up such a personal gratification, to the good of church music — to the praise of God.

ELEMENTS OF VOCAL MUSIC.

INTRODUCTORY.

GENERAL DIVISION OF THE SUBJECT.—ANALYSIS OF MUSICAL SOUNDS.

I. *Distinctions existing in the nature of Musical Sounds.*—A musical sound, or a TONE, may be,

1. LONG, or SHORT.
2. HIGH, or LOW.
3. SOFT, or LOUD.

II. *Properties of Tones.*—A tone has, therefore, three essential properties:

1. LENGTH.
2. PITCH.
3. POWER.

III. *Departments in the Elements of Music.*—As there are three distinctions existing in the nature of musical sounds, and as tones have three essential properties, so there are three corresponding departments in the elements of music:

1. RHYTHMICS, treating of the *length* of tones.
2. MELODICS, treating of the *pitch* of tones.
3. DYNAMICS, treating of the *power* of tones.

IV. *General View*:—

Distinctions.	*Properties.*	*Departments.*
1. LONG, or SHORT.	LENGTH.	RHYTHMICS.
2. HIGH, or LOW.	PITCH.	MELODICS.
3. SOFT, or LOUD.	POWER.	DYNAMICS.

RHYTHMICS.

CHAPTER I.

DIVISIONS OF TIME. MEASURES. PARTS OF MEASURES.

§ I. The length of tones is measured by a division of time, into equal portions. This may be indicated or illustrated, by counting equally, thus: *one, two; one, two; one, two; one, two.*

QUESTIONS.—By what is the length of tones measured?—Why, in music, is time divided into equal portions?—By what may the division of time be indicated or illustrated?

§ II. The portions into which time is divided are called MEASURES; thus, at § 1, four measures are counted.

QUESTIONS.—What are the portions into which time is divided called?—What are measures?—Why is time divided into measures?

§ III. Measures are divided into smaller portions, called PARTS OF MEASURES: thus, at § 1, measures are divided into two parts, the first part of each measure being indicated by *one*, and the second part by *two*.

QUESTIONS.—What are smaller portions of time than measures called?—How many parts are there in a measure?

§ IV. Measures and parts of measures, may be indicated not only by counting (to the ear), but also by motions of the hand (to the eye), called BEATS, or BEATING THE TIME.

QUESTIONS.—In what other manner than by counting, may the division of time into measures be indicated?—What are the motions of the hand called?—How are measures and parts of measures indicated to the ear? How to the eye?

§ V. In beating the time, a *downward* motion of the hand is usually made for the first part of a measure, and an *upward* motion for the second part.

QUESTIONS.—How is the beat for the first part of a measure made? How for the second?

NOTE 1.—When the pupils commence learning to *beat the time*, it is well for them, not only to make the proper motions of the hand, but also to repeat the words *downward beat, upward beat*, or, *down, up*, as descriptive of the beats.

NOTE 2.—The class should now be exercised, not only in counting and beating the time, describing the beats, but also in beating the time repeating at each beat the syllable LA. This syllable should at first be merely spoken in the usual way, afterwards in prolonged tones, according to the length of the parts of the measure to which it is sung. The measure should be at different times comparatively slow and quick, but in general slow, as when the words *downward beat, upward beat*, are deliberately spoken.

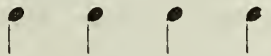
Other syllables may be occasionally substituted for *la*, in these exercises, for the sake of variety, as Pa, Ma, Bar, Far, &c. The letter A should receive its grave sound (ä); being the same as is heard in the words above named, or in Father, Calm, Balm, &c. The vowel sound ä, or ah, is the best for vocal practice, and is constantly used by those who well understand the training of the voice.

CHAPTER II.

RHYTHMICS.—NOTES. BARS. ACCENT.

§ VI. The length of tones is represented by written characters, called NOTES. Notes are signs, representing to the eye the comparative length or duration of sounds.

EXAMPLE.

NOTES. 

QUESTIONS.—What are those characters called which represent the length of sounds?—What are notes?—What is the use of notes?—Are notes seen, or heard?—Are sounds seen, or heard?

§ VII. In written music, perpendicular lines are used for marking the division of measures, called BARS.

QUESTIONS.—In written music, what are the characters called which are used for separating measures?—What is the use of a bar?

§ VIII. The first part of a measure should be *accented*, the second part *unaccented*.

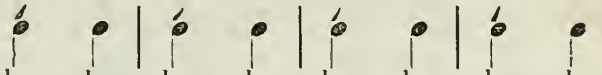
QUESTIONS.—Which part of a measure should be accented? Which unaccented?

ILLUSTRATION OF MEASURES, WITH COUNTING, BEATING, BARS AND ACCENTS.

FIRST MEASURE.		BAR.	SECOND MEASURE.		BAR.	THIRD MEASURE.	
One,	Two.		One,	Two.		One,	Two.
Downward Beat,	Upward Beat.		Downward Beat,	Upward Beat.		Downward Beat,	Upward Beat.

§ IX. PRACTICAL EXERCISES.

FIRST EXERCISE.



SECOND EXERCISE.

NOTE.—In writing the above and similar exercises, it will not be necessary to write the syllable la, or words; the la will always be understood, and the above, or other similar words, can be taken, as the teacher pleases. After a lesson is written, and before it is recited or sung, questions should be asked; for example, on the above exercises the teacher may ask as follows:—

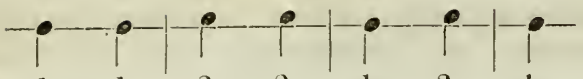
How many measures are there in the lesson? How many bars? How many notes? How many accented notes?—How many notes in each measure?—How many beats must there be in each measure?—With which part of the measure does the lesson begin? &c.

NOTE.—The Teacher may now introduce the subject of Melodics, give out a few tones of the scale, show the manner of representing them, by a line or two (part of a staff) drawn on the board, and exercise the class in lessons like the following:—

§ X. PRACTICAL EXERCISES.

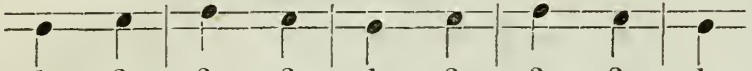
FIRST EXERCISE.

SECOND EXERCISE.



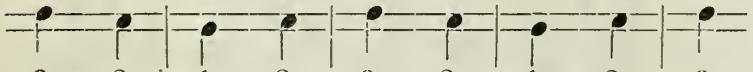
Names.	1,	1,	2,	2,	1,	2,	1.
Sing to	la,	la,	la,	la,	la,	la,	la.
or to	Do,	Do,	Re,	Re,	Do,	Re,	Do.

THIRD EXERCISE.



Names.	1,	2,	3,	2,	1,	2,	3,	2,	1.
Sing to	la,	la,	la,	la,	la,	la,	la,	la,	la.
or to	Do,	Re,	Mi,	Re,	Do,	Re,	Mi,	Re,	Do.

FOURTH EXERCISE.



Names.	3,	2,	1,	2,	3,	2,	1,	2,	3.
Sing to	la,	la,	la,	la,	la,	la,	la,	la,	la.
or to	Mi,	Re.	Do,	Re,	Mi,	Re,	Do,	Re,	Mi.

CHAPTER III.

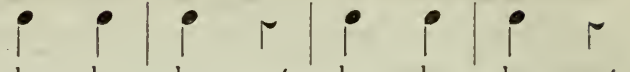
RHYTHMICS.—RESTS.

§ XI. A measure, or parts of a measure, may be passed over in silence. Such silence is called *resting*. Its sign is a character called a REST.

QUESTIONS.—When a measure, or part of a measure, is passed over in silence, what is that silence called?—What is the character called, which represents a rest?—What is the use of the character called a rest?

§ XII. PRACTICAL EXERCISES.

FIRST EXERCISE.



la,	la,	la,	*rest.*	la,	la,	la,	*rest.*

SECOND EXERCISE.

la,	*rest,*	la,	*rest,*	la,	*rest,*	la,	*rest.*

THIRD EXERCISE.

la,	*rest,*	*rest,*	la,	*rest,*	la,	la,	*rest.*

NOTE.—Similar exercises to the above may be written in connection with a few tones of the scale, as at § 10.

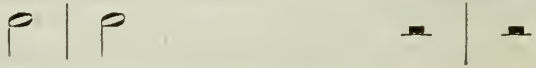
CHAPTER IV.

RHYTHMIC CLASSIFICATION. UNITED PARTS OF MEASURE. PRIMITIVE AND DERIVED FORMS OF MEASURE.

§ XIII. A sound may be prolonged so as to occupy both parts of a measure. This prolonged sound is represented by a note, differing in form from the note previously introduced, and which has also, its corresponding rest.

EXAMPLE.

LONG NOTES. RESTS.



§ XIV. When a measure appears in its first form, or when a separate sound is sung to each part of a measure, or, when in written music each part of a measure is occupied by a separate note or rest, the measure is said to be in its PRIMITIVE FORM.

QUESTIONS.—When is a measure said to be in its primitive form?—*In written music*, when is a measure said to be in its primitive form?—What is meant by the primitive form of measure in music heard?—What is meant by the primitive form of measure in written music?

§ XV. When a measure is sung to a prolonged tone, as at § 13, the measure is said to be in a DERIVED FORM.

QUESTIONS.—When is a measure said to be in a derived form?—*In written music*, when is a measure said to be in a derived form?

§ XVI. Derived forms are obtained from primitive forms, by uniting the parts of a measure; and derived forms are reduced to primitive forms, by separating united parts of a measure.

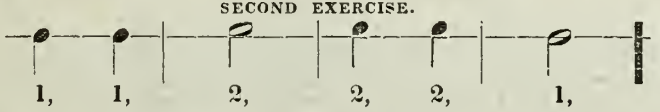
QUESTIONS.—How are derived forms of measure obtained from primitive forms?—How are derived forms of measure reduced to primitive forms?

§ XVII. PRACTICAL EXERCISES.

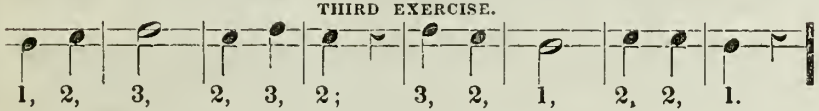
FIRST EXERCISE.

QUESTIONS ON THE ABOVE EXERCISE.—How many measures are there in the lesson?—How many kinds of notes are used?—How many short notes are there? How many long notes?—Is the first measure in the primitive, or a derived form?—Why is the first measure said to be in the primitive form?—Is the second measure in the primitive, or a derived form?—Why is it said to be in a derived form?

SECOND EXERCISE.

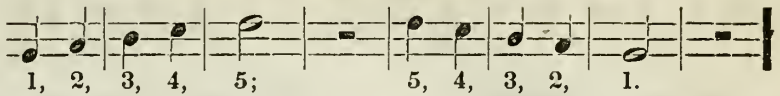


THIRD EXERCISE.



* The thick, or Double Bar, indicates the close of the lesson.

FOURTH EXERCISE.



CHAPTER V.

RHYTHMICS.—TRIPLE MEASURE.

§ XVIII. A measure may have *three* parts; as *one, two, three; one, two, three;* or, *downward beat, hither* (or *inward*) *beat, upward beat.*

§ XIX. A measure having three parts, is called TRIPLE MEASURE; a measure having two parts, is called DOUBLE MEASURE.

§ XX. Figures are used as signs of measure; thus, the figure **2** denotes *double*, and the figure **3**, *triple* measure.

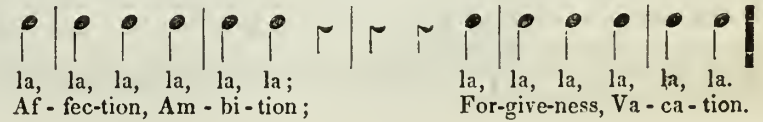
§ XXI. Triple measure receives an accent on the first part.

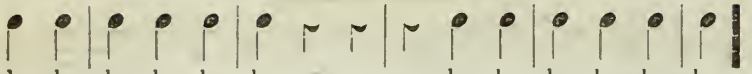
QUESTIONS.—How many kinds of measure have now been taught?—What distinguishes one kind from the other?—If a measure has two parts, what is it called?—If a measure has three parts, what is it called?—Question also with respect to figures as signs of measure and accent.

§ XXII. PRACTICAL EXERCISES.

FIRST EXERCISE.

SECOND EXERCISE.



THIRD EXERCISE.

NOTE.—Similar exercises may be written in connection with such tones of the scale as have been introduced.

CHAPTER VI.

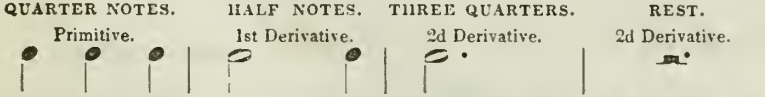
RHYTHMICS.—TRIPLE MEASURE. THREE QUARTER NOTE. PRIMITIVE AND DERIVED FORMS.

§ XXIII. A sound may be prolonged so as to occupy two or three parts of a measure; and thus derived forms are obtained in triple measure.

§ XXIV. When, in triple measure, a sound is prolonged so as to occupy the three parts, it is represented by a note of different form from those heretofore introduced; called THREE QUARTERS, or sometimes DOTTED HALF, or DOTTED MINIM.

§ XXV. The short note introduced at § 6, may be now called a QUARTER NOTE, or CROTCHET. The long note introduced at § 13, may be called a HALF NOTE, or MINIM.

EXAMPLE.

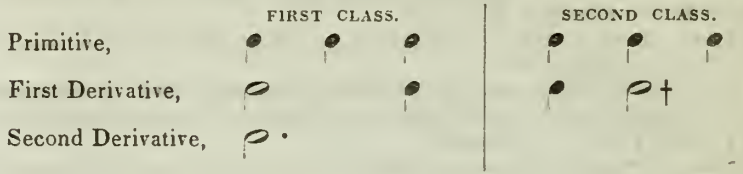


§ XXVI. When, in a derived form of measure, the union of the parts commences with the first, the derivative is said to be in the FIRST CLASS; when the union commences with the second part of the measure, the derivative is said to be in the SECOND CLASS.

§ XXVII. When a tone commences on the *unaccented*, and is continued on the *accented* part of a measure, such a tone is said to be a SYNCOPE,* or a SYNCOPATED TONE, and the note representing it is called a SYNCOPATED NOTE.

§ XXVIII. A syncopated note should always receive an accent.

EXAMPLE OF THE PRIMITIVE AND DERIVED FORMS OF TRIPLE MEASURE.



§ XXIX. PRACTICAL EXERCISES.

FIRST EXERCISE.

SECOND EXERCISE.

QUESTIONS ON THE FIRST EXERCISE.—In what time is the lesson written? Ans. Triple.—How is it known to be triple measure? Ans. It has three parts?—How many measures are there in the lesson?—Is the first measure in the primitive, or a derived form?—Is the second measure in the primitive, or a derived form? Which class? Which derivative?—Question also in a like manner as to the other measures, and as to other exercises that may be written on the board. The examination by questions should always precede the singing.

NOTE.—Similar lessons may be written in connection with such tones of the scale as the pupils have become acquainted with; and probably, by this time, the whole scale has been introduced.

---

* From two Greek words, signifying "I cut."—*Rousseau.* † Syncope.

CHAPTER VII.

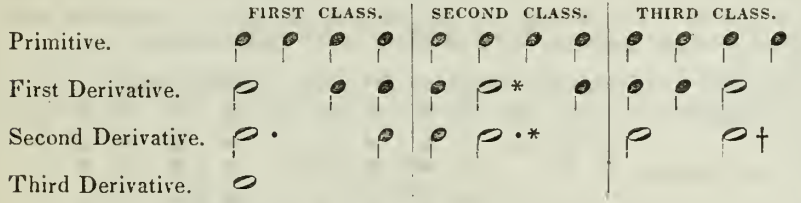
RHYTHMICS.—QUADRUPLE MEASURE.

§ XXX. A measure may have four parts; as *one, two, three, four; one, two, three, four;* or *downward beat, hither* (or *inward*) *beat, thither* (or *outward*) *beat, upward beat.* Called QUADRUPLE MEASURE, and distinguished by the figure **4**.

§ XXXI. When, in quadruple measure, a sound is prolonged so as to occupy the four parts, it is represented by a note called a WHOLE NOTE, or SEMIBREVE.

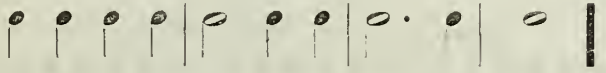
§ XXXII. When, in a derived form of measure, the union commences with the third part, it is said to be in the THIRD CLASS.

EXAMPLE OF THE PRIMITIVE AND DERIVED FORMS OF QUADRUPLE MEASURE.



§ XXXIII. PRACTICAL EXERCISES.

FIRST EXERCISE.



SECOND EXERCISE.

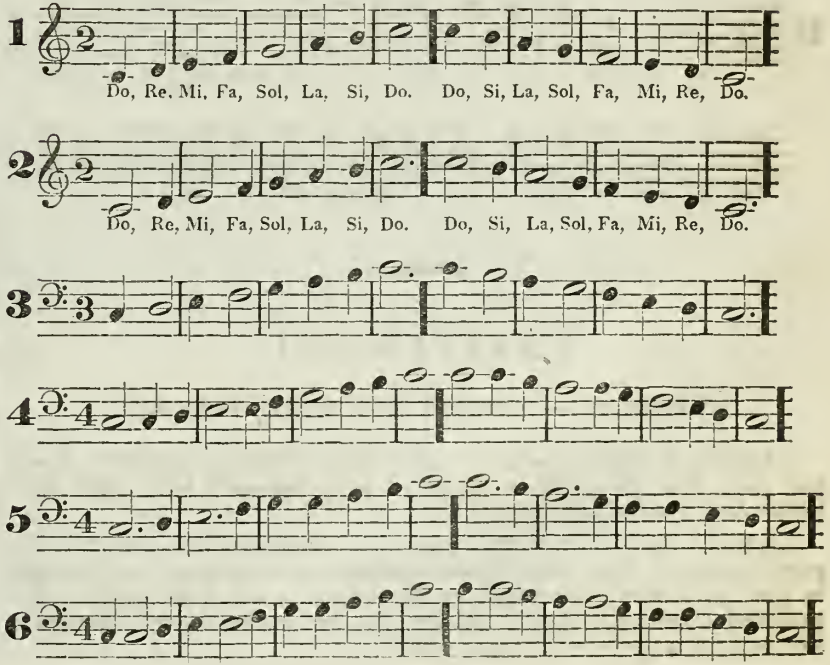
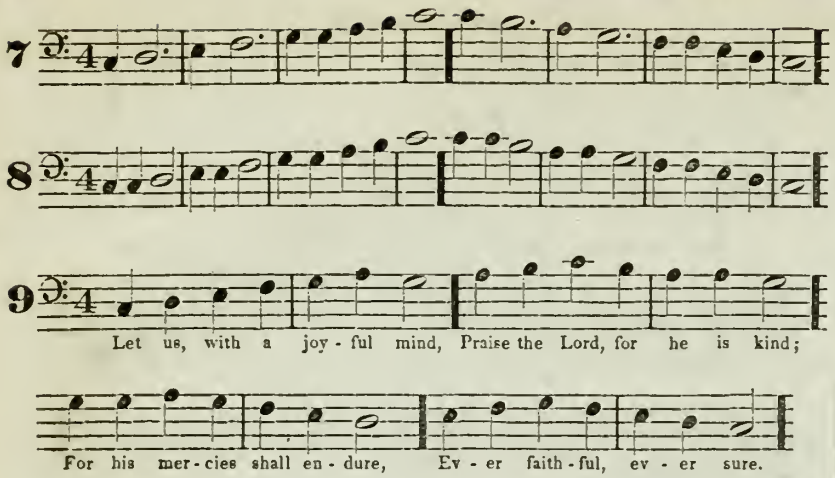
* Syncope. ‖ † Irregularly classed. § 26.

THIRD EXERCISE.

NOTE.—Question as at § 29, before singing.

§ XXXIV. PRACTICAL EXERCISES. RHYTHMICO MELODIC.

The Scale, in Primitive and Derived Forms of Measure.



CHAPTER VIII.

RHYTHMICS.—SEXTUPLE AND MIXED MEASURES.

§ XXXV. A measure having six parts, is called sextuple measure; as *one, two, three, four, five, six;* or *downward beat, downward beat, hither beat, thither beat, upward beat, upward beat.*

§ XXXVI. In addition to the foregoing, measures may have *nine*, or *twelve* parts, or more or less. But it is not supposed to be necessary, in this place, to give any further explanations or illustrations, since, if the pupil is well grounded in the kinds already explained, he need not apprehend difficulty, in any forms of measure which he may find.

CHAPTER IX.

RHYTHMICS.—DIVIDED PARTS, OR COMPOUND FORMS OF MEASURE. EIGHTH NOTES AND RESTS.

§ XXXVII. Two sounds may be sung to each part of a measure. Such sounds may be represented by notes, called Eighths, or Quavers.

EXAMPLE.—Eighth Notes, Rests, .

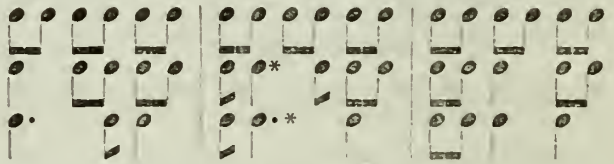
§ XXXVIII. When two notes occur on each part of a measure, the measure is said to be in its Compound Primitive Form; or, Primitive Compound Form.

Note.—The forms of measure heretofore explained, primitive and derived, may be called Simple Forms.

§ XXXIX. The principle of derivation is the same in compound, as in simple forms of measure, and is exhibited in the following tables: —

§ XL. Compound Forms of Measure. *Double Measure.*

§ XLI. Compound Forms. *Triple Measure.*



* Syncope.

§ XLII. Compound Forms. *Quadruple Measure.*

Note.—It will be seen that this classification might easily be extended further, including various other derived forms of measure; but if the preceding lessons have been thoroughly practiced, the pupil will be able to overcome any ordinary rhythmic difficulty, especially if the principle of reducing any derived form of measure to its primitive be practically understood.

CHAPTER X.

RHYTHMICS.—TRIPLETS.

§ XLIII. When three sounds are sung to one part of the measure, they are called Triplets. The notes representing triplets are usually marked by the figure 3.

EXAMPLE.

CHAPTER XI.

RHYTHMICS.—DOUBLE COMPOUND FORMS OF MEASURE. SIXTEENTH NOTES AND RESTS.

§ XLIV. Four sounds may be sung to each part of a measure; such sounds may be represented by notes called Sixteenths, or Semiquavers.

EXAMPLE.—Notes, . Rests, .

§ XLV. When four notes occur on each part of a measure, the measure is said to be in its Double Compound Primitive Form; or, Primitive Double Compound Form.

§ XLVI. Double Compound Forms. *Double Measure.*

Note.—Further examples of double compound forms are not supposed to be necessary.

Remark.—If the foregoing Rhythmic Classification is well understood, it will be perceived that it affords a certain criterion or principle, by which the musical performer may be carried through the most difficult rhythmic combinations with certainty. The principle is simply this: The primitive form of a measure, or the primitive note of a measure, or part of a measure, is always to be taken as a standard of measurement. This cannot fail to solve any rhythmic problem that can occur. The common mode of measuring sounds by beating, is unsatisfactory and uncertain. Hence, a good conductor of an orchestra is frequently observed to indicate with his Baton, the primitive form of the measure, and this although he may know nothing of this principle of classification. This fact shows that the principle is a natural one, and one that fails not to accomplish its end. Whether the terms here used be adopted or not, the principle must be practically understood, the thing itself must be known, or there can be no certainty of correct time.

CHAPTER XII.

RHYTHMICS.—VARIETIES OF MEASURE.

§ XLVII. Each of the different kinds of notes may be taken as the primitive form of measure, simple or compound. Thus, the primitive form in any kind of measure, may be represented by whole, half, eighth or sixteenth notes, as well as by quarters.

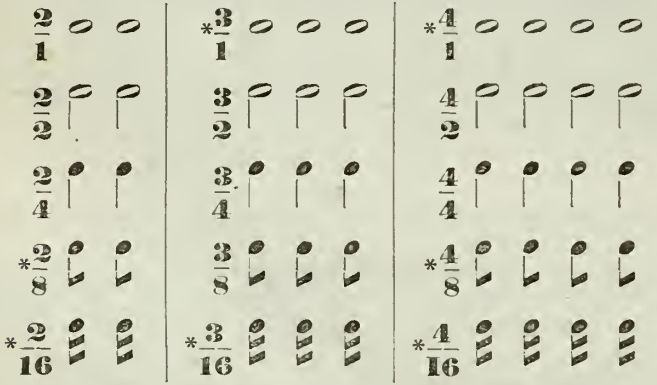
§ XLVIII. The different representations, or signs of measure, arising from the use of the different notes as primitive forms, are called VARIETIES OF MEASURE.

NOTE.—Varieties of measure merely furnish different signs for the same thing. To the ear they are all the same, to the eye only do they differ; the movement depending, not in the least, on the kind of notes in which music is written. Notes have no positive, but only a relative length. The different varieties are comparatively unimportant, but are in common use.

§ XLIX. There may be as many varieties in all the different kinds of measure, as there are kinds of notes.

§ L. As figures are used to distinguish the *kinds* of measure, so also they are used to distinguish the *varieties* of measure. When used for both purposes, the two figures are written in the form of fractions, the number of parts, (on which the *kind of measure* depends,) being indicated by the NUMERATOR; and the kind of note used on each part, (on which the *variety of measure* depends,) being indicated by the DENOMINATOR.

§ LI. EXAMPLE OF DIFFERENT VARIETIES OF MEASURE.



* Seldom used.

END OF RHYTHMICS.

MELODICS.

CHAPTER XIII.

LETTERS. DIATONIC SCALE.

§ LII. Musical sounds, considered with reference to *abstract*, or *absolute pitch*, are named from the letters A, B, C, D, E, F, G.

§ LIII. Musical sounds, considered with reference to *relative pitch*, are arranged in a certain order, or series, called THE SCALE; or, THE DIATONIC SCALE.*

§ LIV. The scale consists of eight tones; these are named numerically from the lowest, upward: ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

NOTE.—Tones are named alphabetically, to indicate their *absolute pitch*; they are named numerically, to indicate their *relative pitch*.

§ LV. The letters are applied to the scale as follows:—

C, D, E, F, G, A, B, C.

§ LVI. In singing the scale, the following syllables are often used:

Written.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
Pronounced.	Dō,	Rā,	Mē,	Fä,	Sōl,	Lä,	Sē,	Dō.

§ LVII. ILLUSTRATION.

THE SCALE REPRESENTED BY FIGURES, WITH THE NUMERICAL AND ALPHABETICAL NAMES OF ITS TONES, AND SYLLABLES.

	1,	2,	3,	4,	5,	6,	7,	8.
Numerical Names.	One,	Two,	Three,	Four,	Five,	Six,	Seven,	Eight.
Alphabetical "	C,	D,	E,	F,	G,	A,	B,	C.
Syllables.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

* DIATONIC. From two Greek words, signifying *through the tones*, or *from tone to tone.*
SCALE. Signifying *a ladder*, or *series of steps.*

NOTE 1.—The teacher is advised always to accustom his pupils to speak of the tones of the scale by their numerical, or relative names, as one, two, three, &c.; thus, if a lesson be written on the board, and the teacher wishing to question the scholars with respect to the tones, asks, pointing to any particular note, "What tone is that?" or, "What tone is represented by that note?" the answer should be, *one, two, three,* or as the case may be. But if he wishes to question with respect to the letters, he should ask directly, "What letter is that?" He is advised also, not to allow his pupils to substitute, as names for tones, *first* for one, *second* for two, &c; nor to allow them to say No. 1, No. 2, &c., but simply one, two, three, four, &c. He is further advised not to allow the pupils to regard the syllables as the names of the sounds; never to allow them to speak of the tone *Do,* the tone *Re,* &c; but, in all cases, to consider the names of the sounds of the scale one, two, three, four, five, six, seven and eight.

NOTE 2.—Although the syllables are not regarded as indispensable, the following reasons may be assigned for their use; 1st. An association is quickly formed between each particular syllable, and the relative pitch of the tone to which it is applied; and this enables the inexperienced singer to strike the pitch with comparative ease. 2d. The proper practice of the syllables lays the foundation for a good articulation, or a correct delivery of words.

It is obvious that, if such be the object of the syllables, they should always be applied to the scale in the same manner; *i. e.,* Do to *one,* *Re* to *two,* &c.; since they are intended to indicate the *relative,* and not the *abstract* pitch of tones. The Italian or French method of using the syllables as a substitute for letters, is a very good one in its place, and for the purpose for which it is intended; but if the syllables are thus used, Do being synonymous with C, Re with D, &c., there can be no use for the letters, as we need but one method of designating the abstract pitch of sounds. It must be evident also, to any one, that in this use of the syllables, no such advantage can be derived from them as is mentioned above. The only advantage that is claimed by those who would make the syllables synonymous with the letters is, that in this way, it is easier for the pupil to apply the syllables to the notes, since each syllable will always occupy the same place on the staff. The question then is, "are the advantages of associating the syllables with the sounds of the scale, greater than the difficulty of applying them?" If the answer is in the affirmative, then the use of the syllables here recommended, is the best use of them; if in the negative, the syllables had better be given up altogether, and the German method of using only the one syllable *La* for all the tones be adopted. Indeed, it is by no means certain, where a thorough course is contemplated, that the German system is not the best.

QUESTIONS ON THIS CHAPTER.—How are musical sounds named, when considered with reference to abstract or absolute pitch?—What is the series of tones called, into which they are arranged with reference to relative pitch?—How many tones are there in the scale?—What is the name of the first tone of the scale? Ans. One. (Not First, not No. 1, not Do; but, *One.*)—What is the name of the second tone? Ans. Two? &c.—Do letters represent the *abstract* or *relative* pitch of sounds?—Do numerals represent the *relative* or *abstract* pitch of sounds?—What letter is applied to the tone One? Or, what letter is taken as One?—What syllable is sung to One? &c.

CHAPTER XIV.

MELODICS.—THE STAFF AND CLEFS.

§ LVIII. The pitch of tones is represented by a character called THE STAFF.

§ LIX. The staff consists of five horizontal lines, and the spaces between them.

NOTE.—*Five* is adopted for the number of lines, as a matter of convenience, but not of necessity.

§ LX. Each line and each space is called a DEGREE; thus, there are in the staff, nine degrees,—*five* lines and *four* spaces.

§ LXI. The degrees of the staff are counted upwards, from the lowest.

§ LXII. If it be desirable to extend the compass of the staff, spaces and lines, below or above, are used, called SPACES BELOW, or SPACES ABOVE, and ADDED LINES BELOW, or ADDED LINES ABOVE.

§ LXIII. The scale may be represented on the staff in various ways: thus, the note representing one may be placed upon the first line or first space, second line or second space, and so on; but when the position of one (or letter C) is fixed, the others must follow in regular succession.

§ LXIV. There are two ways in which it is common to represent the scale on the staff: first, the note for one (or the letter C) being applied to the *added line below*; second, the note for one (or the letter C) being applied to the *second space.*

§ LXV. To distinguish between these two ways, or to fix the position of the scale or letters on the staff, a character is used called a CLEF.*

§ LXVI. There are two clefs in common use; G, and F.

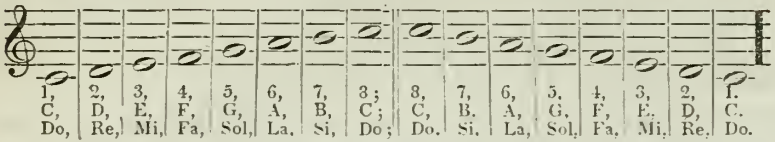
§ LXVII. The G clef signifies G, and is placed on the second line.

§ LXVIII. The F clef signifies F, and is placed on the fourth line.

§ LXIX. The G clef fixes G on the second line; hence, when the G clef is used, C (one) will, of course, be on the added line below.

* CLEF. Signifying *key.* The clef is a letter which is taken as a key or guide to the position of the letters or scale on the staff.

§ LXX. The F clef fixes F on the fourth line; hence, when the F clef is used, C (one) will, of course, be on the second space.

EXAMPLE 1. The Scale, G Clef, ascending and descending.

EXAMPLE 2. The Scale, F Clef, ascending and descending.

Questions.—By what character is the pitch of sounds represented?—Of what does the staff consist?—What is each line and each space of the staff called?—How many degrees does the staff contain?—(Pointing to the staff.) Which degree of the staff is this? &c.—What is the space above the staff called? Space below?—If lines are added above the staff, what are they called? If below?—How many ways are there in which it is common to apply the letters, or to represent the scale upon the staff?—What character is used to fix the position of the letters on the staff?—What is the use of a clef?—How many clefs are there in common use?—What are they called?—What does the G clef signify? Where on the staff is it written?—What does the F clef signify? Where is it written?—When the G clef is used, on what degree of the staff is C, or one?—When the F clef is used, on what degree of the staff is C, or one? &c.

CHAPTER XV.

MELODICS.—INTERVALS. STEPS AND HALF-STEPS.

§ LXXI. The difference of pitch between any two tones, is called An Interval. Thus, the difference of pitch between one and two, is an interval.

§ LXXII. In the regular succession of the tones of the scale, there are two kinds of intervals, larger and smaller.

§ LXXIII. The larger intervals are called Steps, or Large Steps; and the smaller intervals are called Small Steps, or Half-steps.

§ LXXIV. The intervals of the scale occur in the following order:—between one and two, a *step;* between two and three, a *step;* between three and four, a *small step;* between four and five, a *step;* between five and six, a *step;* between six and seven, a *step;* and between seven and eight, a *small step.*

Questions.—What is the difference of pitch between two tones called?—What is an interval?—How many kinds of intervals are there in the scale?—What are the larger intervals called? Smaller?—How many steps are there in the scale? Small steps?—What is the interval from one to two? &c.

CHAPTER XVI.

MELODICS.—EXTENSION OF THE SCALE AND CLASSIFICATION OF VOICES.

§ LXXV. When tones higher than eight are sung, eight is to be regarded as one of an upper scale.

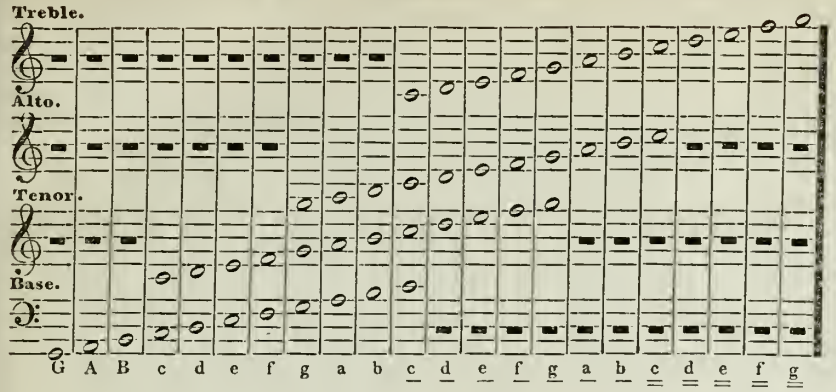
§ LXXVI. When tones lower than one are sung, one is to be regarded as eight of a lower scale.

§ LXXVII. The human voice is naturally divided into four classes: low male voices, or Base; high male voices, or Tenor; low female voices, or Alto; high female voices, or Treble.

Note.—Besides the above, there are also other distinctions, as Barytone, between the Base and Tenor; and the Mezzo Soprano, between the Alto and Treble. The Treble is often called Soprano.

§ LXXVIII. The G clef is used, not only for the Treble and Alto, but also often for the Tenor; but when used for the Tenor, it denotes G an octave lower than when used for the Treble and Alto. The following table exhibits the common use of the clefs: and also the usual compass and relative position of the different parts:—

EXAMPLE.



§ LXXIX. To distinguish between the different tones denoted by the same letter, capital and small letters, together with marks below or above them, are used. Thus, in the above example, the lowest three notes are designated by *capital letters;* and the tones represented by them are called capital, or great G, great A, and great B. The notes in the next octave beginning with c, (with the exception of the upper one, which is considered as one of the octave above,) are designated by *small letters*, and the tones are called *small c, small d, small e*, &c. The notes in the next octave, (with the exception of the upper one,) are designated by *once-marked small letters*, and the tones are called *once-marked small c, once-marked small d*, &c. The notes belonging to the next octave, are designated by *twice-marked small letters.* The G clef, when used for Treble or Alto voices, signifies g; when used for Tenor voices, it signifies g.

Note 1.—This system of designating the tones is carried out through the whole extent of the great scale of sounds in instrumental music, consisting of nine or ten octaves, as follows:—The first, or lowest octave, is denoted by *twice-marked capitals*, as C (or CCC), D (or DDD), &c. The next, or second octave, is denoted by *once-marked capitals*, as C, D, E, &c. The third octave, (the upper part of which comes within the vocal compass as exhibited above,) is denoted by *capitals*, as C, D, E, &c. The fourth octave, by *small letters*, as c, d, e, &c. The fifth octave, by *once-marked small letters*, as c, d, e, &c. The sixth octave, by *twice-marked small letters*, as c, d, e, &c. The seventh octave, by *three-times-marked small letters*, as c, d, e, &c. The eighth octave, by *four-times-marked small letters*, as c, d, e, &c. The ninth octave, by *five-times-marked small letters;* and the tenth octave, by *six-times-marked small letters.*

Note 2.—It is important that the difference of pitch between male and female voices be fully explained and illustrated.

CHAPTER XVII.

MELODICS.—THE CHROMATIC SCALE.

§ LXXX. Between those tones of the scale which form the interval of a step, an intermediate, or Chromatic* tone may be introduced: thus, intermediate or chromatic tones may occur between 1 and 2, 2 and three, 4 and 5, 5 and 6, and 6 and 7; but not between 3 and 4, and 7 and 8, because the intervals between these tones are already half-steps, and these are the smallest practicable intervals.

§ LXXXI. Intermediate or chromatic tones are named numerically (relatively) from one of the tones of the diatonic scale between which they occur, but with the word Sharp or Flat, or a character called a sharp (♯) or a flat (♭) in connection, to distinguish them from the diatonic tones: thus, the intermediate tone between one and two, if named from one, is called Sharp One (♯1); and if named from two, is called Flat Two (♭2).†

The intermediate tones are also named alphabetically (abstractly) from one of the letters between which they occur, with the word sharp or flat also in

* Chromatic. From a Greek word, signifying *color*. The intermediate, or chromatic tones, having been formerly written with colored ink. The term may also have a figurative signification, as chromatics in music, may be regarded as analagous to coloring in painting.

† Sharp, in the technical use of the word, signifies high: thus, the meaning of *sharp one* is, *higher than one*. Flat signifies low: thus, the meaning of *flat two* is, *lower than two*.

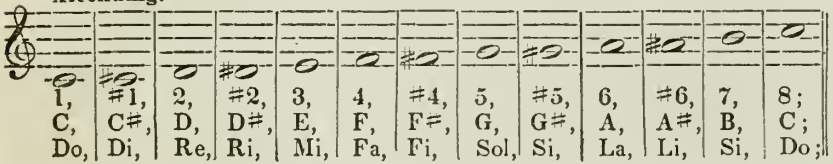
connection: thus, the chromatic tone between C and D, if named from C, is called C SHARP (C♯); and if named from D, is called D FLAT (D♭).

§ LXXXII. The note representing an intermediate or chromatic tone, is written on the same degree of the staff as the note representing the tone from which it is named: thus, sharp one is written on the same degree of the staff as one; flat two is written on the same degree as two, &c.

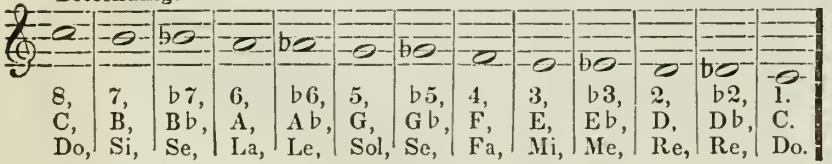
§ LXXXIII. A scale of thirteen tones, including all the intermediate, or chromatic tones, with twelve intervals of a half-step each, is called THE CHROMATIC SCALE.

EXAMPLE.

THE CHROMATIC SCALE. *Notes, Letters and Syllables.*

Ascending.

1,	♯1,	2,	♯2,	3,	4,	♯4,	5,	♯5,	6,	♯6,	7,	8;
C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C;
Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi,	Sol,	Si,	La,	Li,	Si,	Do;

NOTE.—Di is pronounced *Dē*, Fi *Fē*, &c.

Descending.

8,	7,	♭7,	6,	♭6,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.
C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
Do,	Si,	Se,	La,	Le,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Re,	Do.

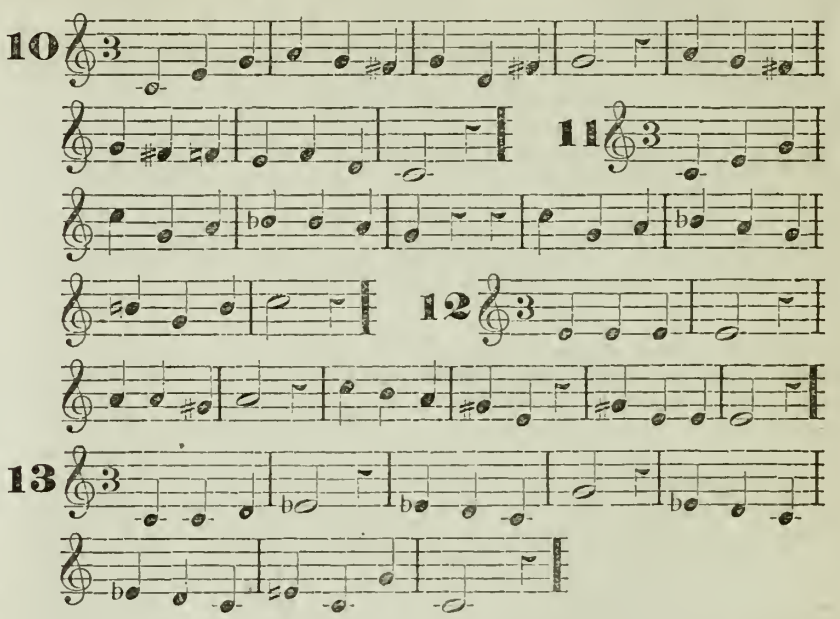
Se is pronounced *Sā*, Le *Lā*, &c.

§ LXXXIV. The sign of an intermediate or chromatic tone (♯ or ♭) belongs not only to the note before which it is placed, but also to all the following notes on the same degree of the staff in the measure.

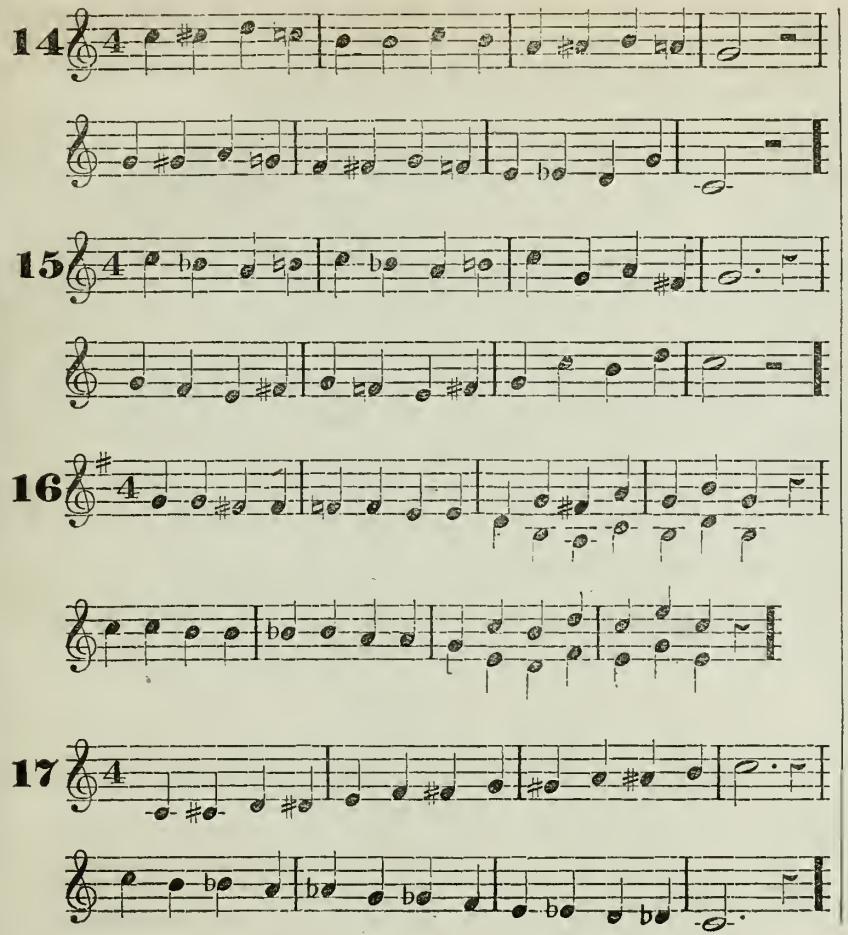
§ LXXXV. The sign of a chromatic tone belongs to all the notes that follow it, from measure to measure, when no intervening note occurs on another degree of the staff.

§ LXXXVI. When it becomes necessary to annul the sign of an intermediate or chromatic tone (♯ or ♭), a character is used called a NATURAL (♮).*

§ LXXXVII. PRACTICAL EXERCISES.



* The name of this character seems not to have been well chosen, since it tends to mislead the mind of the pupil. It signifies, not that one sound is more natural than another, but merely that the connection which has heretofore existed between a note and a sharp or flat is now dissolved. The teacher is advised never to use the term *natural* in connection with the names of the tones, or to speak of C natural, B natural, natural one, natural four, &c.; but to say simply C, B, &c., or one, four, &c. The fact is, that C♯ is just as natural a tone as C, and so of all the tones of the chromatic scale; one is just as natural as another, and a little child, who chooses the pitch of a song, is just as likely to commence with C♯ as with C, or with F♯ as with F, &c. The term natural applies not to the thing itself, but to the mere sign of the thing; not to a tone, but to the mere sign of a tone; hence, its careless use often renders musical language obscure or absurd.



CHAPTER XVIII.

MELODICS.—DIATONIC INTERVALS.

§ LXXXVIII. In addition to those intervals called steps and half-steps, belonging to the scale in its natural progression, there are also other intervals occasioned by skipping; as Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths and Octaves.

§ LXXXIX. Intervals are always reckoned from the lower tone upwards, unless otherwise expressed.

DIATONIC INTERVALS.

Note.—Diatonic, because they are produced by skips in the diatonic scale.

§ XC. Two tones being the same pitch, are called Unison.

§ XCI. When the voice proceeds from any tone to that on the next degree of the staff, the interval is called a Second; as from 1 to 2, 2 to 3, &c.

§ XCII. When the voice skips over one degree, the interval is called a Third; as from 1 to 3, 2 to 4, &c.

§ XCIII. When the voice skips over two degrees, the interval is called a Fourth; as from 1 to 4, 2 to 5, &c.

§ XCIV. When the voice skips over three degrees, the interval is called a Fifth; as from 1 to 5, 2 to 6, &c.

§ XCV. When the voice skips over four degrees, the interval is called a Sixth; as from 1 to 6, 2 to 7, &c.

§ XCVI. When the voice skips over five degrees, the interval is called a Seventh; as from 1 to 7, 2 to 8, &c.

§ XCVII. When the voice skips over six degrees, the interval is called an Octave; as from 1 to 8, 2 to 9, &c.

CHAPTER XIX.

MELODICS.—INTERVALS. MAJOR AND MINOR.

§ XCVIII. *Seconds.*
1. A second consisting of a *half-step*, is a MINOR SECOND.
2. A second consisting of a *step*, is a MAJOR SECOND.

§ XCIX. *Thirds.*
1. A third consisting of a *step* and a *half-step*, is MINOR.
2. A third consisting of *two steps*, is MAJOR.

§ C. *Fourths.*
1. A fourth consisting of *two steps* and *one half-step*, is a PERFECT FOURTH.
2. A fourth consisting of *three steps*, is a SHARP FOURTH.

§ CI. *Fifths.*
1. A fifth consisting of *two steps* and *two half-steps*, is a FLAT FIFTH.
2. A fifth consisting of *three steps* and *a half-step*, is a PERFECT FIFTH.

§ CII. *Sixths.*
1. A sixth consisting of *three steps* and *two half-steps*, is MINOR.
2. A sixth consisting of *four steps* and a *half-step*, is MAJOR.

§ CIII. *Sevenths.*
1. A seventh consisting of *four steps* and *two half-steps*, is a FLAT SEVENTH.
2. A seventh consisting of *five steps* and *one half-step*, is a SHARP SEVENTH.

§ CIV. *Octave.* An OCTAVE consists of *five steps* and *two half-steps.*

NOTE.—In addition to the intervals already mentioned, there are others arising out of the chromatic scale, but as they properly belong to the study of harmony, further notice of them is omitted in this work.

CHAPTER XX.

MELODICS.—TRANSPOSITION OF THE SCALE.

§ CV. *Preliminary remark.*—It will be borne in mind that the scale is a succession of sounds, irrespective of any definite pitch, but which sounds bear one to another a fixed relation; this relation consisting in, or depending upon, the intervals or differences of pitch between them. It will also be remembered that, letters represent the *positive*, or *abstract* pitch of sounds; and that the pitch of each letter is unalterably fixed.

§ CVI. When the scale begins with C, or C is taken as one or as the pitch of the scale, it is said to be in its NATURAL POSITION;* but the pitch may be changed, and any other letter may be taken as one, in which case the scale is said to be TRANSPOSED. Transposition consists in changing the pitch, or in taking any other letter than C as one, or as the basis of the scale.

§ CVII. The letter which is taken as one, is called the KEY LETTER, or KEY NOTE, or simply the KEY. Thus, if the scale be in its natural position, with C as one, it is said to be in the KEY OF C. If its pitch he changed, and D be taken as one, it is said to be in the KEY OF D, &c. By the key of C, is meant that the scale is based on C, or that C is taken as one; by the key of D, is meant that the scale is based on D, or that D is taken as one, &c.

§ CVIII. In transposing the scale, the proper order of intervals, (steps and half-steps,) or the relative differences of pitch, must be preserved. Thus, in every key, the intervals *must be* as follows. between one and two, a *step;* between two and three, a *step;* between three and four, a *half-step;* between four and five, a *step;* between five and six, a *step;* between six and seven, a *step;* and between seven and eight, a *half-step.*

§ CIX. The interval between one letter and another is fixed, and cannot be altered. Thus, the interval is a *step* between C and D, a *step* between D and E, a *half-step* between E and F, a *step* between F and G, a *step* between G and A, a *step* between A and B, and a *half-step* between B and C.

§ CX. In the transposition of the scale, the proper order of intervals is preserved by the use of the intermediate (sharp or flat) tones: or, in other words, in the transposition of the scale, it becomes necessary to omit certain tones belonging to the given key, or key from which the transposition is made, and to take from the chromatic scale such other tones as may be required to preserve the proper order of intervals in the new key.†

* The term natural, as here used, can only have reference to the characters by which the scale is represented, not to the scale itself, since the scale itself is just as natural in any other key as it is in C. (See note on page 16.)

† The difficulty, in the transposition of the scale, consists in the transfer of its *relative* sounds, to the *abstract* or *absolute* pitch of the letters.

§ CXI. ILLUSTRATION.

1		2		3	4		5		6		7	8		2
C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C	C♯	D
		1		2		3	4		5		6		7	8

EXPLANATION.—The above diagram is designed to represent the chromatic scale, in which each interval is a half-step. The figures *above* the horizontal line, are intended to represent the scale in its natural position (key of C), C as one, D as two, &c. The figures below the horizontal line, are intended to represent the scale transposed into the key of D, D as one, E as two, F♯ as three, &c.

It will be observed, that if D be one, E must be two, because the interval between one and two must be a step; F will not do for three, because the interval between E and F is but a *half-step*, whereas, the interval between two and three must be a *step;* F therefore is omitted, and F♯ is taken for three.

ANALYSIS.—D being taken as ONE, the inquiry is made, "What must be the interval from one to two?" Ans. "*A step.*" The interval between D and E being a step, E is found to be TWO. The inquiry is next made, "What must be the interval from two to three?" Ans. "*A step;*" but as the interval between E and F is but a *half-step*, F will not do; F♯ is therefore taken as THREE, and the proper interval is thus obtained. Between three and four, the interval must be a *half-step;* and the interval between F♯ and G is a *half-step;* G, therefore, is FOUR. Between four and five, the interval must be a *step*, and the interval between G and A is a *step;* A, therefore, is FIVE. Between five and six, the interval must be a *step*, and the interval between A and B is a *step;* B, therefore, is SIX. Between six and seven, the interval must be a *step;* but as the interval between B and C is but a *half-step*, C will not do for seven; C♯ is therefore taken, and the proper interval is thus obtained. Between seven and eight, the interval must be a *half-step*, and the interval between C♯ and D is a *half-step;* D, therefore, is EIGHT.

QUESTIONS.—When C is taken as one, in what position is the scale said to be?—When is the scale said to be in its natural position?—When any other letter than C is taken as one, what is said of the scale?—When is the scale said to be transposed?—In what consists the transposition of the scale?—What is the letter which is taken as one called?—When C is one, in what key is the scale?—What is meant by the key of C?—What is meant by the key of G? &c.—In transposing the scale, what must we be careful to preserve?—What *must* the interval be between one and two? Two and three? &c.—Can the interval between one letter and another be altered?—What *is* always the interval between C and D? D and E? &c.—How may the proper order of intervals be preserved in transposition? &c.

CHAPTER XXI.

MELODICS.—TRANSPOSITION OF THE SCALE BY FIFTHS.

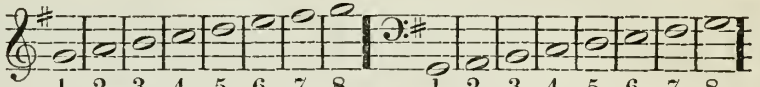
§ CXII. First transposition of the scale by fifths: from C to G.

§ CXIII. To preserve the proper order of intervals between *six* and *seven*, and between *seven* and *eight* in this transposition, it is necessary to take F♯ as seven in the new key.

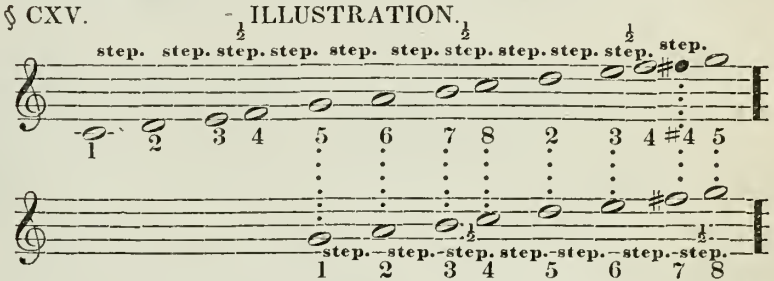
§ CXIV. The sign of F♯ (♯) is placed at the beginning of the staff, or immediately after the clef, and is called the SIGNATURE (sign) of the key. Thus, the signature to the key of G, is ONE SHARP, or F♯. The signature to the key of C is said to be NATURAL.

QUESTIONS.—What is the first transposition of the scale by fifths?—What is the interval from C to G?—What intermediate tone is necessary in this transposition?—Why is F♯ necessary in the key of G?—How many intervals would be wrong without the F♯?—Which interval would be wrong without the F♯?—What would be the interval between six and seven, without the F♯?—What between seven and eight?—What is the signature to the key of G?—What is the signature to the key of C?

EXAMPLE. KEY OF G.



§ CXV. ILLUSTRATION.


½ step. step. step. step. step. ½ step. step. step. step. ½ step. step.
1 2 3 4 5 6 7 8 2 3 4 ♯4 5
step. step. step. step. step. step. step. step.
1 2 3 4 5 6 7 8

EXPLANATION.—On the upper staff, in the above diagram, the scale is represented in the key of C. The distances of the notes, one from another, represent the different intervals, as steps and half-steps. On the lower staff G is taken as one, A as two, B as three, C as four, D as five, E as six; and thus far the intervals are right. But as the interval from six to seven must be a *step*, it is seen at once, that F will not do for seven, because the interval between E and F, is but a *half-step;* it becomes necessary, therefore, to take the intermediate tone, F♯, for seven, and this gives the proper interval between six and seven, viz., a *step.* The interval between F♯ and G being a *half-step*, G is taken as eight, and the scale is complete in the key of G, thus—

		½			½	
step.	step.	step.	step.	step.	step.	step.
G	A	B	C	D	E	F♯ G
1	2	3	4	5	6	7 8

NOTE.—No illustration of the transposition of the scale by diagrams, or which is in any way presented to the eye, can be fully satisfactory, or cause this subject to be practically understood. It can only be thoroughly taught by audible examples, or vocal or instrumental elucidations.

CHAPTER XXII.

MELODICS.—RELATION OF TONES. TONE OF TRANSPOSITION.

§ CXVI. Tones are said to be related as follows: if C be one, D is two, E is three, &c.; or, D is *two*, considered in respect to its relation to C *as one;* so, also, E is *three*, F is *four*, G is *five*, A is *six*, and B is *seven*.

And again: C♯ is *sharp one*, D♯ is *sharp two*, F♯ is *sharp four*, G♯ is *sharp five*, and A♯ is *sharp six*, when considered in relation to C as *one*.

And again: D♭ is *flat two*, E♭ is *flat three*, G♭ is *flat five*, A♭ is *flat six*, and B♭ is *flat seven*, when considered in relation to C as *one*.

§ CXVII. The intermediate tone or note required in transposition, is called THE TONE OF TRANSPOSITION, or, (in written music) THE NOTE OF TRANSPOSITION. Thus, the tone or note of transposition between the keys of C and G is F♯.

§ CXVIII. It will be observed that, in the foregoing transposition from C to G, the pitch of the scale has been removed a *fifth;** and that the intermediate tone F♯, or *sharp four*, has been found necessary to preserve the proper order of the intervals; hence the following rule: "*Sharp four transposes the scale a fifth;*" or, "*The tone, or note of transposition, between any key and its fifth, is sharp four.*"

QUESTIONS.—What is the relation of D to C? Ans. Two.—What is the relation of E to C? &c.—What is the relation of C♯ to C? &c. &c.—What is the intermediate tone required in transposition called?—What is the tone of transposition between the keys of C and G?—What is the interval between C and G?—What is the relation of F♯ to C?—What is the tone of transposition between any key and its fifth?—What tone will transpose the scale a fifth?

CHAPTER XXIII.

MELODICS.—TRANSPOSITION OF THE SCALE BY FIFTHS, CONTINUED.

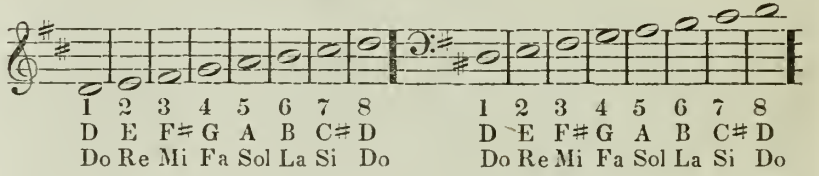
§ CXIX. Second transposition of the scale by fifths; from G to D.

* Or a fourth below.

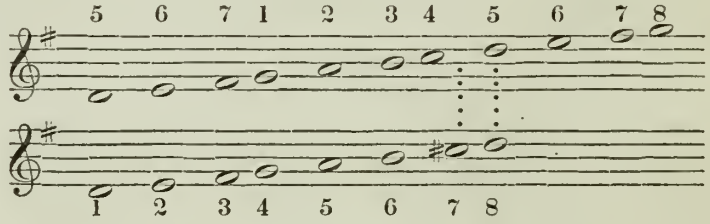
§ CXX. To preserve the proper order of intervals between *six and seven*, and between *seven and eight* in this transposition, it is necessary to take C♯ as seven in the new key.

§ CXXI. The sign of C♯ (♯) is placed at the beginning of the staff, a little to the right of the previous sharp, and the two sharps (F♯ and C♯) are taken together as the sign of the key, or as the signature.

EXAMPLE. KEY OF D.



QUESTIONS.—What was the first transposition of the scale?—What is the interval between C and G?—What is the second transposition of the scale?—What is the interval between G and D?—What is the tone of transposition between C and G?—What is the tone of transposition between G and D?—What is the relation of F♯ to C? Ans. Sharp four.—What is the relation of C♯ to G?—What is invariably the tone of transposition between any key and its fifth?—What is the signature to the key of D? Ans. Two sharps.—What are the two sharp letters in the key of D?

§ CXXII. ILLUSTRATION.

NOTE.—An explanation of the above diagram is supposed to be unnecessary, as it would be similar to that at § 115.

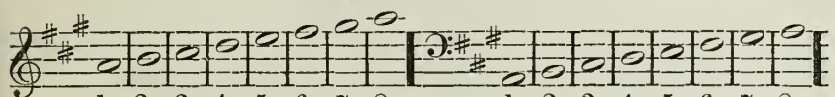
CHAPTER XXIV.

MELODICS.—TRANSPOSITION OF THE SCALE BY FIFTHS, CONTINUED.

§ CXXIII. Third transposition of the scale by fifths, from D to A. G♯ is sharp four to D. G♯, therefore, is the next sharp introduced.

QUESTIONS.—By what interval have we hitherto transposed the scale?—What is the fifth to D?—What is the tone of transposition between any key and its fifth?—What is sharp four to D?—What, then, is the tone of transposition between the keys D and A?

EXAMPLE. KEY OF A.



1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
A	B	C♯	D	E	F♯	G♯	A	A	B	C♯	D	E	F♯	G♯	A
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Re	Mi	Fa	Sol	La	Si	Do

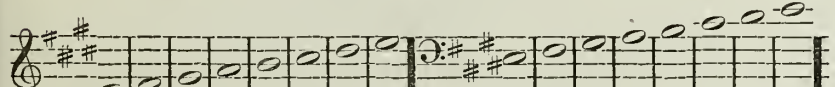
CHAPTER XXV.

MELODICS.—TRANSPOSITION OF THE SCALE BY FIFTHS, CONTINUED.

§ CXXIV. Fourth transposition of the scale by fifths; from A to E. D♯ is sharp four to A. D♯, therefore, is the next sharp.

(Question as before.)

EXAMPLE. KEY OF E.

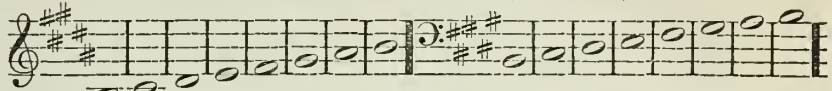


1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
E	F♯	G♯	A	B	C♯	D♯	E	E	F♯	G♯	A	B	C♯	D♯	E
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Re	Mi	Fa	Sol	La	Si	Do

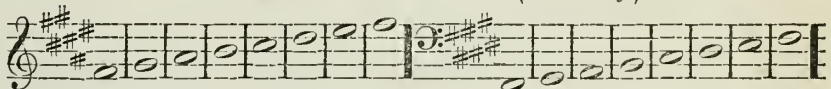
CHAPTER XXVI.

MELODICS.—TRANSPOSITION OF THE SCALE BY FIFTHS, CONCLUDED.

§ CXXV. Fifth transposition by fifths; from E to B. A♯ is sharp four to E.

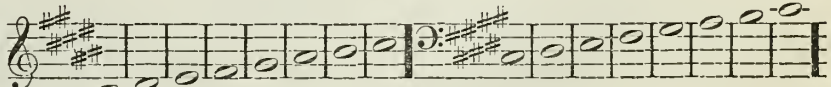
EXAMPLE. KEY OF B. (Same as C♭.)

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
B	C♯	D♯	E	F♯	G♯	A♯	B	B	C♯	D♯	E	F♯	G♯	A♯	B
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Re	Mi	Fa	Sol	La	Si	Do

§ CXXVI. Sixth transposition by fifths; from B to F♯. E♯ is sharp four to B.

EXAMPLE. KEY OF F♯. (Same as G♭.)

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
F♯	G♯	A♯	B	C♯	D♯	E♯	F♯	F♯	G♯	A♯	B	C♯	D♯	E♯	F♯
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Re	Mi	Fa	Sol	La	Si	Do

§ CXXVII. Seventh transposition by fifths; from F♯ to C♯. B♯ is sharp four to F♯.

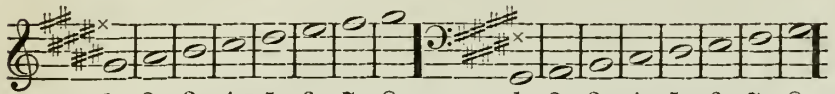
EXAMPLE. KEY OF C♯. (Same as D♭.)



1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
C♯	D♯	E♯	F♯	G♯	A♯	B♯	C♯	C♯	D♯	E♯	F♯	G♯	A♯	B♯	C♯
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Re	Mi	Fa	Sol	La	Si	Do

§ CXXVIII. Eighth transposition by fifths; from C♯ to G♯. F Double Sharp (written thus: F×,) is sharp four to C♯.

EXAMPLE. Key of G♯. (Same as A♭.)



1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
G♯	A♯	B♯	C♯	D♯	E♯	F×	G♯	G♯	A♯	B♯	C♯	D♯	E♯	F×	G♯
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Re	Mi	Fa	Sol	La	Si	Do

§ CXXIX. The scale may be still further transposed by fifths: to the key of D♯, with nine sharps (two double sharps); to the key of A♯, with ten sharps (three double sharps); to the key of E♯, with eleven sharps (four double sharps); to the key of B♯, with twelve sharps (five double sharps), and so on.

Note 1.—The key of B♯ is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

Note 2.—The keys beyond F♯ (six sharps) are but seldom used, as the same variety may be more easily obtained in transposition by flats. The keys beyond E (four sharps) are seldom used in church music.

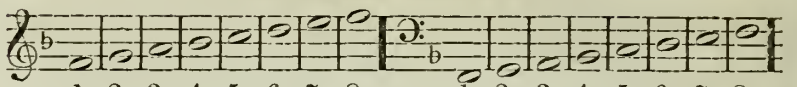
CHAPTER XXVII.

MELODICS.—TRANSPOSITION OF THE SCALE BY FOURTHS.

§ CXXX. First transposition of the scale by fourths; from C to F.

§ CXXXI. To preserve the proper order of intervals between *three and four*, and between *four and five* in this transposition, it is necessary to take B♭ as four in the new key. B♭ is, therefore, the signature to the key of F.

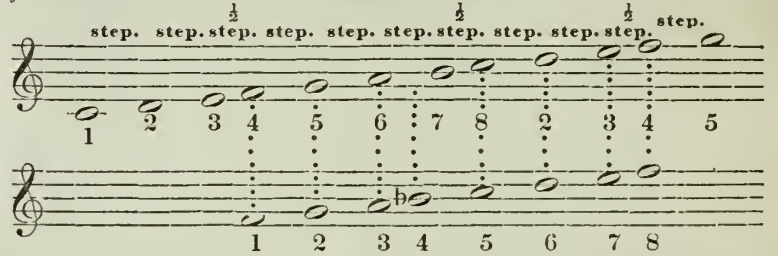
EXAMPLE. Key of F.



1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
F	G	A	B♭	C	D	E	F	F	G	A	B♭	C	D	E	F
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Re	Mi	Fa	Sol	La	Si	Do

Questions.—What is the first transposition of the scale by fourths?—What is the interval from C to F?—What intermediate tone is necessary in this transposition?—Why is B♭ necessary in the key of F?—How many intervals would be wrong without the B♭?—What intervals would be wrong without the B♭?—What would be the interval between three and four, without the B♭? What from four to five?—What is the signature to the key of F?

§ CXXXII. ILLUSTRATION.



Note.—An explanation of the above diagram would be so similar to that at § 115, that it is supposed to be unnecessary. It will be observed that B♭ is taken for four, and not A♯, because the scale must always proceed from one letter to another; A♯ cannot follow A, in the diatonic scale.

§ CXXXIII. It will be observed that, in the foregoing transposition from C to F, the pitch of the scale has been removed a *fourth*;* and the intermediate tone, B♭, or *flat seven*, has been found necessary to preserve the proper order of the intervals. Hence the following rule: "*Flat seven transposes the scale a fourth;*" or, "*The tone or note of transposition, between any key and its fourth, is flat seven.*"

Questions.—What is the intermediate tone required in transposition called?—What is the tone of transposition between the keys of C and F?—What is the interval between C and F?—What is the relation of B♭ to C?—What is the tone of transposition between any key and its fourth?—What tone will transpose the scale a fourth?

* A fifth below.

CHAPTER XXVIII.

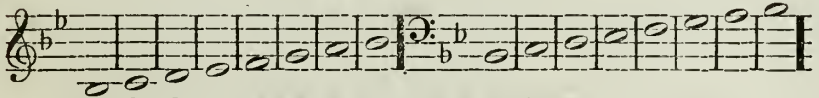
MELODICS.—TRANSPOSITION OF THE SCALE BY FOURTHS, CONTINUED.

§ CXXXIV. Second transposition of the scale by fourths; from F to B♭.

§ CXXXV. To preserve the proper order of intervals between *three and four*, and between *four and five* in this transposition, it is necessary to take E♭ as four in the new key.

§ CXXXVI. The sign of E♭ (♭) is placed a little to the right of the previous flat, and the two flats are taken as the signature.

EXAMPLE. KEY OF B♭.



1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
B♭	C	D	E♭	F	G	A	B♭	B♭	C	D	E♭	F	G	A	B♭
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Re	Mi	Fa	Sol	La	Si	Do

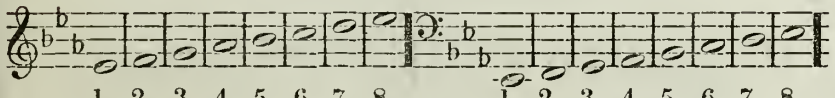
(Question as before.)

CHAPTER XXIX.

MELODICS.—TRANSPOSITION OF THE SCALE BY FOURTHS, CONTINUED.

§ CXXXVII. Third transposition of the scale by fourths; from B♭ to E♭. A♭ is flat seven to B♭. A♭, therefore, is the next flat introduced.

EXAMPLE. KEY OF E♭.



1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
E♭	F	G	A♭	B♭	C	D	E♭	E♭	F	G	A♭	B♭	C	D	E♭
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Re	Mi	Fa	Sol	La	Si	Do

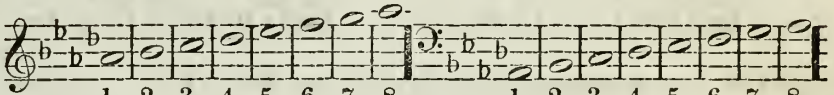
(Question as before.)

CHAPTER XXX.

MELODICS.—TRANSPOSITION OF THE SCALE BY FOURTHS, CONTINUED.

§ CXXXVIII. Fourth transposition of the scale by fourths; from E♭ to A♭. D♭ is flat seven to E♭. D♭, therefore, is the next flat introduced.

EXAMPLE. KEY OF A♭.



1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
A♭	B♭	C	D♭	E♭	F	G	A♭	A♭	B♭	C	D♭	E♭	F	G	A♭
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Re	Mi	Fa	Sol	La	Si	Do

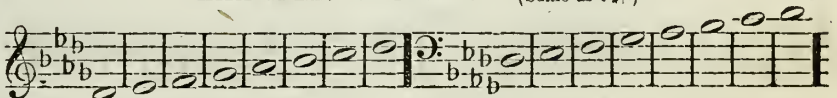
(Question as before.)

CHAPTER XXXI.

MELODICS.—TRANSPOSITION OF THE SCALE BY FOURTHS, CONCLUDED.

§ CXXXIX. Fifth transposition by fourths; from A♭ to D♭. G♭ is flat seven to A♭.

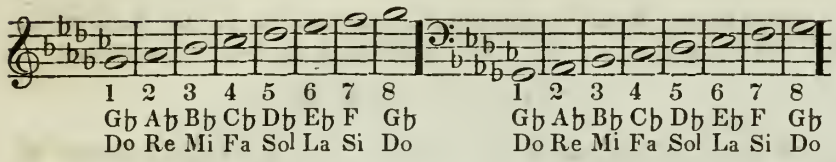
EXAMPLE. KEY OF D♭. (Same as C♯.)



1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
D♭	E♭	F	G♭	A♭	B♭	C	D♭	D♭	E♭	F	G♭	A♭	B♭	C	D♭
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Re	Mi	Fa	Sol	La	Si	Do

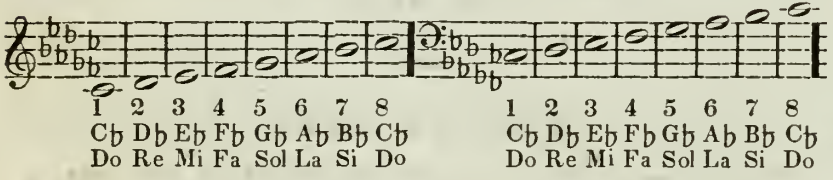
§ CXL. Sixth transposition by fourths; from D♭ to G♭. C♭ is flat seven to D♭.

EXAMPLE. KEY OF G♭. (Same as F♯.)



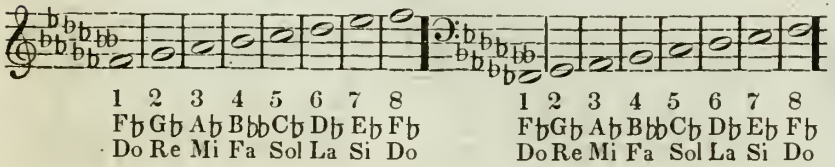
§ CXLI. Seventh transposition by fourths; from G♭ to C♭. F♭ is flat seven to G♭.

EXAMPLE. KEY OF C♭. (Same as B.)



§ CXLII. Eighth transposition by fourths; from C♭ to F♭. B DOUBLE FLAT (written B♭♭) is flat seven to C♭.

EXAMPLE. KEY OF F♭. (Same as E.)



§ CXLIII. The scale may be still further transposed by fourths: to the key of B♭♭, with nine flats (two double flats); to the key of E♭♭, with ten flats (three double flats); to the key of A♭♭, with eleven flats (four double flats); to the key of D♭♭, with twelve flats (five double flats); and so on.

NOTE 1.—The key of D♭♭ is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

NOTE 2.—The keys beyond G♭ (six flats) are but seldom used, as the same variety may be more easily obtained in transpositions by sharps. The keys beyond A♭ (four flats) are seldom used in church music.

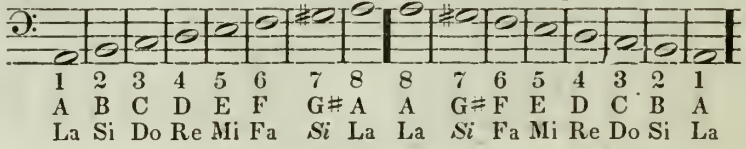
CHAPTER XXXII.

MELODICS.—MINOR SCALE.

§ CXLIV. In addition to the scale as explained at Chapter 13, there is another diatonic scale, differing from that in respect to its intervals, called the MINOR SCALE. The former scale (Chap. 14) is called MAJOR.

§ CXLV. The intervals in the minor scale are as follows: between one and two, a *step;* between two and three, a *half-step;* between three and four, a *step;* between four and five, a *step;* between five and six, a *half-step;* between six and seven, a *step* and a *half-step;* and between seven and eight, a *half-step.*

EXAMPLE. MINOR SCALE.



COMPARATIVE VIEW OF THE MAJOR AND MINOR SCALES.

C	step.	D	step.	E	½ step.	F	step.	G	step.	A	step.	B	½ step.	C
1		2		3		4		5		6		7		8
Do		Re		Mi		Fa		Sol		La		Si		Do

A	step.	B	½ step.	C	step.	D	step.	E	½ step.	F	step & ½ step.	G♯	½ step.	A
1		2		3		4		5		6		7		8
La		Si		Do		Re		Mi		Fa		*Si*		La

NOTE.—There is also another form of the minor scale, but it is not considered necessary to explain it since it can be of no practical importance to the singer; the person who can sing the scale in the form here given, or rather who has made some little progress in the practice of the chromatic scale, will find no difficulty in any form of the minor scale.

§ CXLVI. The minor scale, in its natural position, commences with A, or A is taken as *one*, as in the above example.

§ CXLVII. When the major and minor scales have the same signature, they are said to be related. Thus, the key of C major is the relative major to A minor; and the key of A minor is the relative minor to C major.

§ CXLVIII. The relative minor to any major key is found a sixth above it, or is based upon its sixth; and the relative major to any minor key is found a third above it, or is based upon its third.

§ CXLIX. The letters and syllables correspond in the major and its relative minor. Thus, the syllable *Do*, is applied to C in both cases, although it is *one* in the major, and *three* in the minor scale, &c.

QUESTIONS.—What other diatonic scale is there beside the major?—In what respect does the minor scale differ from the major? Ans. Order of its intervals.—How many kinds of intervals are there in the major scale? How many in the minor?—What interval has the minor scale that does not belong to the major?—What is the interval between one and two, in the minor scale? Two and three, &c.—How many intervals of a step, are there in the minor scale? Ans. Three.—How many of a half-step? Ans. Three.—How many of a step and a half-step? Ans. One.—When are the major and minor scales said to be related?—How much higher is the major scale, than its relative minor?—How much lower is the minor scale, than its relative major?—How much lower is the major scale, than its relative minor?—How much higher is the minor scale, than its relative major?—What is the relative minor to C major?—What is the relative major to A minor? &c.—In C major, what tone of the scale is C?—In A minor, what tone is C?—In A minor, what tone of the scale is A?—In C major, what tone of the scale is A?—What is the signature to C major?—To A minor? &c., &c., &c.

DYNAMICS

CHAPTER XXXIII.

DYNAMIC DEGREES.

§ CL. A tone produced by the ordinary exertion of the vocal organs, is a *medium*, or *middle* tone; it is called MEZZO (pronounced *met-zo*, or *mate-zo*), and is marked *m*.

§ CLI. A tone produced by some restraint of the vocal organs, is a *soft* tone; it is called PIANO (pronounced *pee-ân-o*), and is marked *p*.

§ CLII. A tone produced by a strong, or full exertion of the vocal organs, is a *loud* tone; it is called FORTE, and is marked *f*.

§ CLIII. A tone produced by a very small, but careful exertion of the vocal organs, softer than *piano*, yet so loud as to be a good audible sound, is called PIANISSIMO (pronounced *pee-an-is-si-mo*), and is marked *pp*.

§ CLIV. A tone produced with still greater exertion of the vocal organs than is required for *forte*, but not so loud as to degenerate into a scream, is called FORTISSIMO, and is marked *ff*.

NOTE.—Mezzo, Piano and Forte, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

QUESTIONS.—What is the third distinction in musical sounds?—What is the department called, which arises out of this distinction?—What is the subject of dynamics?—When a tone is neither loud nor soft, what is it called? How marked?—When a tone is soft, what is it called? How marked?—When a tone is loud, what is it called? How marked?—If a tone is very soft, what is it called? How marked?—If a tone is very loud, what is it called? How marked?—What does Piano, or P signify?—What does Forte, or F signify?—What does Mezzo, or M signify?—What does Piannissimo, or PP signify?—What does Fortissimo, or FF signify?

CHAPTER XXXIV.

DYNAMICS.—DYNAMIC TONES.

§ CLV. ORGAN TONE. A tone commenced, continued, and ended, with an equal degree of power, is called an ORGAN TONE. (═══)

§ CLVI. Crescendo. A tone commencing soft, and gradually increasing to loud, is called Crescendo. (*Cres.* or <)

§ CLVII. Diminuendo. A tone commencing loud, and gradually diminishing to soft, is called Diminuendo. (*Dim.* or >)

§ CLVIII. Swell. An union of the crescendo and diminuendo, produces the Swelling Tone, or Swell. (<>)

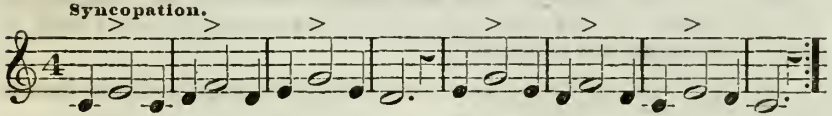
Note.—Sing the scale very slow, (ah,) applying the *swell.*

§ CLIX. Pressure Tone. A very sudden *crescendo*, or *swell*, is called a Pressure Tone. (< or <>)

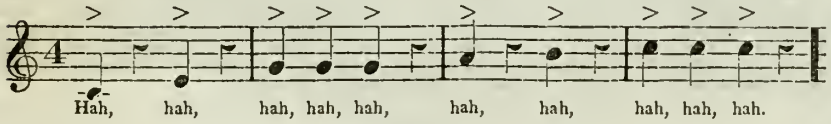
§ CLX. Impulsive, or Explosive Tone. A tone which is struck suddenly and forcibly, and instantly diminished, is called an Impulsive, or Explosive Tone; also Forzando, or Sforzando. (> or *sf. fz.*)

§ CLXI. PRACTICAL EXERCISES.

FIRST EXERCISE.



SECOND EXERCISE.



§ CLXII. The proper application of dynamics, constitutes the form of musical expression.

Questions.—When a tone is begun, continued, and ended, with an equal degree of power, what is it called?—When a tone is begun soft and gradually increased to loud, what is it called?—When a tone is begun loud, and gradually diminished to soft, what is it called?—When the crescendo is united to the diminuendo, what is it called?—What is a very sudden crescendo called?—What is a very sudden diminish called?

CHAPTER XXXV.

MISCELLANEOUS CHARACTERS.

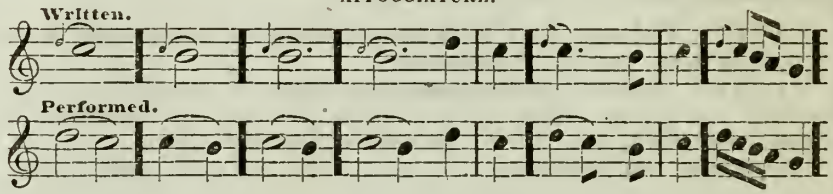
§ CLXIII. Passing Note. Ornamental, or grace notes, are often introduced into a melody, that do not essentially belong to it; they are commonly written in smaller characters, and are called Passing Notes.

§ CLXIV. Appoggiature. When a passing note precedes an essential note, on an *accented* part of the measure, it is called an Appoggiature.

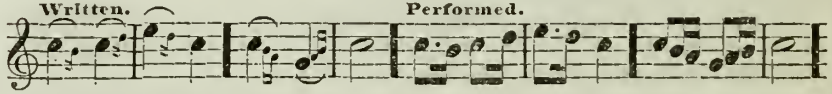
§ CLXV. After Note. When a passing note follows an essential note, on an *unaccented* part of a measure, it is called an After Note.

EXAMPLES.

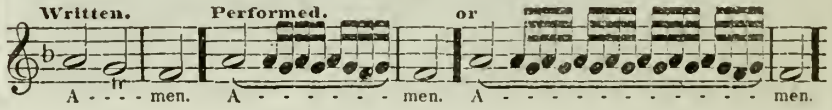
APPOGGIATURE.

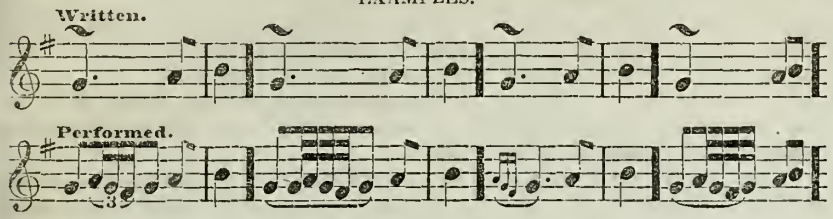


AFTER NOTE.

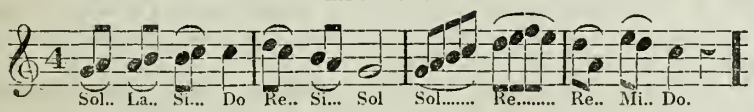


§ CLXVI. Shake. The Shake (tr) consists of a rapid alternation of two sounds. It should be much cultivated by those who would acquire smoothness and flexibility of voice.

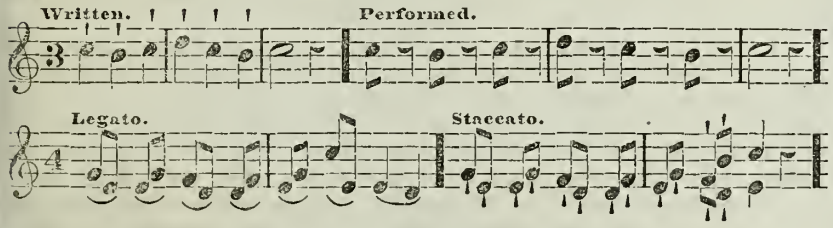
EXAMPLE.

§ CLXVII. Turn. The Turn (~) consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick.

EXAMPLES.

§ CLXVIII. Legato. When a passage is performed in a close, smooth, and gliding manner, it is said to be Legato. (⁀)

EXAMPLE.



§ CLXIX. Staccato. When a passage is performed in a pointed, distinct, and articulate manner, it is said to be Staccato. (ꞏꞏꞏꞏ)

EXAMPLES.

§ CLXX. Tie. A character, called a Tie, is used to show how many notes are to be sung to one syllable. It is also used to denote the legato style. (⁀)

§ CLXXI. Pause. When a note, or rest, is to be prolonged beyond its usual time, a character called a Pause is placed over or under it. (𝄐)

§ CLXXII. Double Bar. A Double Bar 𝄀 or 𝄁 shows the end of a strain of the music, or of a line of the poetry.

§ CLXXIII. Brace. A Brace is used to connect the staves on which the different parts are written.

§ CLXXIV. Direct. The Direct (𝄇) is sometimes used at the end of a staff, to show on what degree of the following staff the first note is placed.

CHAPTER XXXVI.

EXPRESSION OF WORDS, AND MISCELLANEOUS DIRECTIONS.

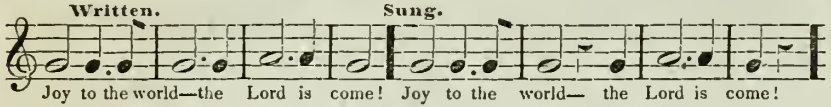
§ CLXXV. Tonic Sounds. The tonic (vowel) sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a tone; not the least change should be allowed in the position of the lips, teeth, tongue, or throat; nor indeed of the head or body.

It is a very common fault for singers to change the tonic sounds, and dwell not on the *radical*, but on the *vanish* or closing sound; thus *a* becomes *e*; *o oo*; &c. In the word "great," for example, instead of dwelling steadily upon the tonic sound *a*, the singer changes it to *e*, and that which should be grea - - - - t, becomes grea - - e - - - - - t; so also in the syllable applied to *Two*—let it be Ra - - - - e, and not Ra - e - - - - .

§ CLXXVI. Consonants. Articulation is essentially dependant on the consonants. These should, therefore, receive very particular attention, and be delivered quickly, smartly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants, is often a principal cause of indistinctness in singing.

§ CLXXVII. Accent. Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ CLXXVIII. Pause. Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause in the time, as is the case in the use of the character called a pause (𝄐), but by shortening the preceding note; as in the following example:



§ CLXXIX. Emphasis. Emphatic words should be given with greater or less power, (often with *sf.*,) without reference to rhythmic accent. In common psalmody its application is difficult, from the frequent want of a proper adaptation of the poetry to the music, or rhythmic appropriateness of one to the other. The effect of emphasis may often be increased by a momentary pause. (See § 178.)

§ CLXXX. Opening of the mouth. The mouth should, in general, be freely opened. It is very common for singers not to open their mouth sufficiently wide to give a free and full passage to the sound.

§ CLXXXI. Taking Breath. (1) In taking breath, make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together, to one syllable, do uot breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fz*) will assist in acquiring the art of taking breath.

§ CLXXXII. Quality of Tone. The most essential qualities of a good tone, are *purity*, *fullness*, *firmness* and *certainty*.

(1) A tone is pure, or clear, when no extraneous sound mixes with it; impure, when something like a hissing, screaming, or huskiness is heard. Impurity is often produced by an improper position of the mouth.

(2) A tone is full, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is faint, when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is firm and certain, which, being correctly given, is held steadily, without change: and which seems to be perfectly under the control of the performer. Hence, the following are faults, viz:—

(1) Striking below the proper sound and sliding up to it, as from *five* to *eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position, until the sound ceases.

§ CLXXXIII. To correct faults. Whenever the teacher discovers a fault, let him first imitate it himself, and afterwards give the true style of performance; then let him require the pupil to imitate both the bad and the good example. It is not sufficient for the teacher to say that a certain fault exists, he must actually point it out, or exhibit it by his own performance, and this over and over again, until the pupil obtains a clear perception of it, and knows both how to produce it, and how to avoid it.

§ CLXXXIV. In all vocal performances, attend to the spirit of the words. Enter into those emotions which are expressed by the poetry. Avoid a dull, heavy, unmeaning, unfeeling, automaton-like style of performance, and cultivate that which comes from the heart, which has some soul, some meaning, and which is appropriate to the words and music. The composer does but furnish the mere skeleton, and it depends upon the performer to say whether that inanimate form shall live, and breathe, and move, so as to take deep hold of the affections and control the feelings of others, thus producing the effects for which music is designed, and for which it is so admirably adapted.

DESCRIPTIVE TABLES.

An attempt is made, in the following tables, to classify some of the tunes according to their style or character. This classification is necessarily very general, and tunes in one class might perhaps, with equal propriety, be placed in another; indeed, in some cases the same tune appears in different classes, and many tunes, not included in either of the tables, are considered equally as good and useful as those that have been named. The design of this classification is to point out some of the leading properties or characteristics of different tunes, and thus to aid conductors and choristers in examining the subject, and in acquiring such a knowledge as shall enable them to select with judgment and taste, according to circumstances.

Observation and experience teach us that there has sometimes been a lack of just discrimination in selecting and adapting tunes, and strange incongruities have sometimes been observable between the tune and the hymn, or the tune or hymn, and the circumstances of the occasion.

TABLE I.

Congregational Tunes.

Some of the tunes best adapted to congregational singing, consisting mostly of such tunes as, having been long and thoroughly tried and proved, are known to be good, ay, among the very best. The letters affixed to the names of some of the tunes, as to Angel's Song, Leipsic, and others, suggest a lower key, by which the leading melody will be brought within the easy compass of all classes of voices.

L. M.

Ambrose, ... 54
Angel's Song, F 44
Bava, ... 49
Iosco, ... 66
Leipsic, D 84
Luther, ... 38
Playford, ... 39
Saxony, D 48
Tallis' Canon, ... 46
*The Old Hundredth, ... 48
Worms, E 71

C. M.

*Canterbury, ... 115
*Dundee, Eb 115
Dunfermline, ... 116
Farrant, ... 113
*London, ... 104
*Lutzen, ... 113
*Phuvah, D 111
*St. Ann, ... 85
St. David, Eb 118
Windsor, F or E 118
York, ... 114

S. M.

Ainsworth, ... 145
Narenza, ... 161
St. Bride, G 144
St. Michael, ... 148
Southwell, ... 148
Swabia, ... 151

7's.

*Nuremburg, ... 189

* Well known and in common use.

TABLE II.

Congregational and Choir Tunes.

These are of later date than Class I., and of a more varied rhythmic form and mixed character, but are nevertheless quite easy, and within the capacity of all the people.

This class includes most of the popular tunes, such as are well known and in common use in the churches. Indeed, some of the tunes have been brought into this class, principally for the reason that they are well known, as for example, the tune "Duke Street," which both in rhythmic and melodic structure is too difficult for a congregational tune.

L. M.

Brentfield, ... 40
*Duke Street, D 82
Effen, ... 73
*Hebron, A 73
*Hamburg, ... 78
Page, D 79
*Sterling, F 50
*Uxbridge, D 59
*Ward, A 77
*Wells, ... 51
*Windham, ... 65
Zeba, ... 45

C. M.

*Arlington, ... 129
*†Bedford, ... 103
*†Barby, G 105
†Burford, ... 125
*Dedham, ... 98
*Downs, D 130
Knox, G 110
Langford, ... 92
*Marlow, ... 117
*Medfield, ... 97
Noba, ... 93
*Peterborough, ... 92
Percy, ... 121
*†St. Martin, ... 91
Sorota, ... 91
Tenney, ... 92

S. M.

*Boylston, ... 141
*Badea, ... 156
*Dover, D 168
Guava, ... 158
*Hereford, ... 168
*Laban, ... 143
*Little Marlborough, ... 162
Linley, ... 158
*St. Thomas, ... 145
*Watchman, ... 149
Westminster, ... 152

Various Metres.

Nashville, ... L. P. M. ... 172
Ridley, ... L. P. M. ... 174
Fletcher, ... C. P. M. ... 177
Eltnor, ... S. P. M. ... 178
Anam, ... H. M. ... 182
Santee, ... H. M. ... 187
Lubeck, ... 7's ... 191
*Latrobe, ... 7's ... 192
Stutgard, ... 7's ... 196
*Sicily, 8's & 7's; or 8's, 7's & 4, ... 202
Effel, ... 8's & 7's ... 205
St. Kentigern, 8's & 7's ... 207
*Greenville, 8's & 7's ... 210
Hamden, 8's, 7's & 4 ... 212
*Italian Hymn, 6's & 4's. 215
*Missionary H., 7's & 6's. 220

It has not been thought desirable to include a greater variety of Particular Metres in this table, for in general the hymns themselves are unworthy of a place in the exercises of public worship. This is especially the case with the more fanciful metres, and in particular with the Anapestic and Dactylic hymns, which are all of them, from the very *tum, te, te, tum, te, te, tum*, character of the poetic feet, quite below the dignity and solemnity of worship. It is to be regretted that so many of these metres have found their way into our collections of Psalmody. We feel sure that those clergymen who will omit the use of these hymns, and confine themselves to the more common Iambic forms of metre, will render an essential service to the cause of devotional singing.

* Well known and in common use.

† Tunes in triple measure, in which the first two parts of the measure are united in one syllable, are generally too difficult to be included in this class.

TABLE III.

The following are some of the most useful tunes, in addition to those mentioned in Table II., for common occasions of public worship, where the singing is principally by a choir, as is generally the case in the churches in this country.

L. M.

Arton, ... 44
Canton, ... 65
Cyril, ... 59
Codman, ... 67
Charlemont, ... 77
Darley, ... 74
Dorah, ... 36
Fisher, ... 60
Ford, ... 41
Forkel, ... 62
Mix, ... 68
Nazareth, ... 81
Ocean, ... 69
Shoel, ... 83
Sardis, ... 74
Sigourney, ... 73
Uton, ... 56
West, ... 45

C. M.

Battishill, ... 104
Cambridge, ... 120
Canfield, ... 137
Christmas, ... 131
Conrad, ... 131

Fenelon, ...120
Fulton, ...113
Hanley, ...103
Georgia, ...101
Kingston, ...98
Kent, ...116
Inverness, ...110
Iva, ...119
Ireland, ...87
Melrose, ...96
Moland, ...93
Oxford New, ...86
Warwick, ...135
Wilder, ...139

S. M.

Bishop, ...149
Lisbon, ...166
Mornington, ...155
Palermo, ...157
Peck, ...167
Olney, ...168
Thatcher, ...147
Silver Street, ...142
Waldo, ...159

This table is closely connected with Table II., and may be regarded as a continuation of the same. Indeed, some of these tunes are considered quite as good for common purposes, as some named there, but which were placed there rather because they are generally known and in common use, than for the peculiar qualities that would entitle them to a place in that class.

TABLE IV.

Some of the tunes, which, although they are too difficult for congregational singing, may be sung with fine effect by a well trained choir.

This class includes most of the proper triple measure tunes,* (English style,) in which the first two parts of each measure are united to a single syllable. In general, these tunes possess less strength and dignity of character than the older Psalmody of the Elizabethan age, (Table I.,) but may be regarded as more graceful and flowing. Many of them are very beautiful and popular, and they add a pleasing variety to church music. But while we admire them and use them, we should understand that they descend a little from the highest style, the lofty and grand, into the region of the beautiful; a little further still in this direction and we shall be among the *pretty*, the *ornamental*, or the *amusing*, a style which, (though admired and adopted by many organists and conductors of church music,) belongs neither to the singing, nor to any of the other exercises or circumstances of public worship.

L. M.

Allison, ...58
All Saints, ...72
Bowker, ...36
Bennett, ...46

*In the oldest collections there are no tunes in triple measure. In Ravenscroft there are but five, and these have never three notes in a measure, but like the tune Bedford, page 103, the complement of each measure is a semibreve and a minim. "The use of two slurred minims for the semibreve," says an English critic, "was the introduction of a later and an inferior age."

Beethoven, ...83
Dewy, ...54
Dorah, ...36
Durant, ...64
Exton, ...57
Federal Street, ...67
Forkel, ...62
Mayhew, ...79
Normal, ...65
Petah, ...83
Stevens, ...47
Soron, ...52
St. Olaves, ...80

C. M.

Abridge, ...133
Bethel, ...91
Bartlett, ...122
Chapman, ...134
Canfield, ...137
Covert, ...94
Elijah, ...128
Henry, ...114
Howard, ...88
Hermon, ...140
Iola, ...135
Kent, ...116
Ozora, ...63
Oxford New, ...86
Pesaro, ...112
Sheffield, ...119
Stoneville, ...139
Walney, ...99
Wiltshire, ...126

S. M.

Aphra, ...146
Bishop, ...149
Bonn, ...159
Dunbar, ...164
Hall, ...161
Homer, ...155
Hager, ...144
Pratt, ...153
Lane, ...170
Thatcher, ...147
Furth, ...160
Newton, ...169

This class of tunes is nearly connected with Table V.

TABLE V.

The following are some of the more difficult tunes, or such as, depending upon a tasteful and cultivated style of performance, should only be attempted by well trained choirs, under favorable circumstances. It is proper to add, that the difficulty in the performance of these tunes consists not in getting the true pitch of the toues, or in taking the intervals properly, nor in keeping the time; these things are easy enough; but it lies in that tasteful and elegant style of performance which can only be reached by the few, who, possessing naturally a fine ear and good vocal organs, have enjoyed the advantages of well directed and judicious teaching — or indeed, the thing which we attempt to describe cannot be appreciated by any but those who have made some considerable progress in musical taste. The tunes in this class are mostly in the *Cantabile* or singing style. They require purity of tone, perfect intonation, the most careful delivery and carriage of the voice, *(portamento,)* softness, gentleness, and tastefulness of execution, a perfect union or blending of the voices on each part and of the different parts, appropriate dynamic character, and genuine, unaffected, simple, heartfelt, expression.

Where is the choir that can sing them well? Where?

Among the most difficult are those thus marked *.

Seasons, ...41
Bacon, ...42
Whiteland, ...42
*Viotti, ...56
*Germany, ...72
Rink, ...80
Viner, ...89
Brunswick, ...112
Warren, ...132
Galitea, ...143
Bryan, ...165
Dennis, ...169
*Gorton, ...172
Pleyel's Hymn, ...193
Northwood, ...194
Anfield, ...194
*Dallas, ...200
Newton Vill, ...232
My Shepherd will supply, ...254
O render thanks, ...295

This table is closely connected with Table IV., and many of the tunes there named might be included in this.

TABLE VI.

The following are some of the more vigorous, spirited, animating, exciting tunes, requiring a strong impulsive *(fz.)* delivery of the voice — trumpet tunes.

L. M.

Carah, ...36
Aikin, ...39
Shalem, ...50
Purday, ...52
Evon, ...53
Arad, ...55
Park Street, ...58
Canandaigua, ...61
Anvern, ...66
Haydn, ...70
Cole, ...71

C. M.

Alden, ...102
Christmas, ...131
Coronation, ...105
Ledwell, ...138
Leon, ...88
Sheperd, ...118
Zerah, ...87

S. M.

Barrington, ...142
Afton, ...166
Silver Street, ...142
Williams, ...154
Conrad, ...162

This class closely connects with Table VII.

TABLE VII.

The following are some of the occasional tunes, which are well adapted to choir practice; but not being appropriate to many psalms and hymns, are less useful as church tunes.

Bulkley, ...40
Jura, ...55
St. Augustine, ...81
Fermo, ...89
Weld, ...94
Goodwin, ...96
Coronation, ...105
Rehosal, ...107
Hewitt, ...117
Bourne, ...129
Antioch, ...132
Dent, ...136
Geneva, ...138
Bryan, ...165
Afton, ...166

To this list may be added many in Table VI

HISTORICAL, CRITICAL, EXPLANATORY AND DESCRIPTIVE REMARKS.

Tallis' Canon, p. 46. This tune should be sung in exact time, and as the canon is in the Treble and Tenor, these parts should be twice as loud as the Alto and Base.

Mayence, p. 47. This tune, though in olden style, is, in consequence of the antiphonal treatment of the subject, necessarily a choir tune; and its full development requires a choir of many voices. One half or more of the Alto voices should join the Treble in the first line; one half of the Base voices should join the Tenor in the second line; and in like manner, the Base in the third, and the Tenor in the fourth line should be strengthened.

Psalm 100, p. 49. Ravenscroft's copy of The Old Hundredth. The Tenor part, containing the tune, or leading part, should be sung with great firmness and strength by many voices, so as to predominate and be clearly heard above the other parts. A large congregation of men, women and children, singing together that part, will not make it too strong for a well trained choir of thirty or forty good voices. This copy of the Old Hundredth is not inserted here with the expectation that it will be used as a church tune; but rather as a historical curiosity. It may also have a tendency to check the cavillings of those who are ever complaining of alterations in old tunes; for who among them will wish to have this arrangement of the Old Hundredth again restored?

Old Ten Commandments' Tune, p. 49. This is one of the old New England Puritan tunes; it is contained in Ainsworth's Psalms, the first book of Psalmody ever used in this country.

Dewy, p. 54. This is a very tasteful tune; a beautiful analogy is perceived in this tune, especially in the second, third and fourth lines.

Choral, p. 57. The leading subject (A) should be given with twice the power of the accompanying parts. See remarks on Mayence.

Reading, p. 64. Long Metre if sung in double measure, and 8's if sung in triple measure.

Codman, p. 67. The effect depends much on strong contrast.

Centerville, p. 69. See remark on Reading.

Haydn, p. 70. A fine Long Metre, from the celebrated Chorus in the Creation.

Sardis, p. 70. An easy double Long Metre, and useful for hymns of six stanzas.

St. Martin, p. 91. This tune has been much known and sung for almost a century; and in this, perhaps, consists its principal merit.

Weld, p. 94. *Fugue*, *imitation*, and *canon*, are among the most interesting properties of musical science and of vocal music; there seems to be no good reason why they should not occasionally occur in Psalmody. The shortnes of a common tune, indeed, prevents anything like a regular fugal treatment of a subject; but such *imitative* passages as that occurring in this tune, may be introduced under proper circumstances, with good effect.

Goodwin, p 96. See remarks on Weld.

Medfield, p. 97. Although this tune is very generally known and sung, it is too feeble and too difficult in time for a "people's tune."

Dedham, p. 98. See remark on Medfield.

Kingston, p. 98. One of the easiest and best of the triple-form-of-measure tunes.

Palestrina, p. 103. This fine tune, first published in the Psaltery, has been slightly altered in the first line, affording relief to the Base. Many Base voices are severe and harsh when they go up as high as B or C. The alteration in the third line gives freedom and strength to the tune.

Battishill, p. 104. From the very popular Chant of Battishill. We are not aware of its having been published in a Metrical Tune form before.

St. Nicholas, p. 106. Double counterpoint. A most magnificent and effective tune, but one that requires power.

Inverness, p. 110. A tune of the general character of Balerma, but better.

Dundee, p. 115. In the tunes of this age and character, there are many strains which seem to have been regarded as common property. The second and fourth lines are the same, and this same strain is found in many tunes. See Dunfermline, p. 116, and several others.

Hewitt, p. 117. Dangerous kind of time, not much to be approved or used.

Sheperd, p. 118. A tune, the effect of which depends upon strong contrast.

Bartlett, p. 122. A beautiful and pleasing tune, in modern but not in ecclesiastical style. The contrast between the first and second lines should be strongly marked.

Ashman, p. 123. A beautiful tune, rich in harmony, and strictly ecclesiastical, though not of the character of the old Psalmody.

China, p. 124. This is one of the most extensively popular, well known, and admired American tunes. We cannot commend it for symmetry, analogy, or anything like design in its composition. Like some of the Scotch or Irish tunes, its strangeness and wildness please. We have relieved it from an unhappy alliance with a stanza, between which and the tune there seemed to be a great want of sympathy.

Elijah, p. 128. A little specimen of the great modern Composer. It should be sung very smoothly with carefully blending voices and parts. It is a most beautiful tune.

Bourne, p. 129. See remark on Ashman.

Abridge, p. 133. One of the most beautiful of the triple-measure tunes.

Chapman, p. 134. See remark on Bartlett.

Vinford, p. 136. A very fine and effective tune, spirited and energetic.

Canfield, p. 137. Gentle and easy, depending on contrast of verse and chorus.

Boylston, p. 141. The harmony of this tune has been much improved, especially in the fourth line. The chord of $\frac{5}{4}$ is always rich and truly church-like in its associations.

St. Bride, p. 144. A well known old tune, admirably harmonized, or "composed into parts," by one who well knows what Psalmody has been and ought to be, and who, though not a professed musician, is a thorough harmonist. We are indebted to the same individual for the harmony arrangement to quite a number of the best tunes; his harmonies are always rich, giving variety in chords, freedom and melody in the parts, in good keeping with the tunes, and free from secular associations. Like his own office in the church, his harmonies are truly SACRED,

> "Religious harmony; grave, solemn, and
> Seraphic: fit for a martyr to play,
> And an angel to hear."

Ainsworth, p. 145. From Ainsworth's Psalms, published at Amsterdam in 1612, and brought to this country by the first settlers of New England. The "Old Hundredth," "Old Ten Commandments," and "Windsor," are also contained in Ainsworth, and are tunes sang by the Pilgrim Fathers of New England; and if there was strength and decision of character, truth, and religion in these men, so there is musical and moral strength and true religious effect in the proper performance of this class of tunes.

Thatcher, p. 147. A most tasteful and charming tune, by Handel.

Southwell, p. 148. One of the genuine old tunes. Rich, and truly church-like in melody and harmony.

Swabia, p. 151. A very fine old tune. Great strength is brought out in the third line.

Westminster, p. 152. Restored as near to the original as it can be in a metrical tune.

Mornington, p. 155. See remark on Westminster.

Guava, p. 155. Dr. Gauntlett is one of the most scientific musicians in England, and yet observe the perfect simplicity of this tune. See a similar specimen by the great Cathedral writer of England, p. 102.

Furth, p. 160. See remark on Bartlett.

Hall, p. 161. Church-like and very beautiful.

Olmutz, p. 163. The great popularity which this tune has attained, shows how a simple melody will win its way to the heart. No other than a simple tune is fit for a tune of worship.

Nashville, p. 173, and *Ridley*. p. 174. The best L. P. M. tunes. Both old, and much alike in the fourth and fifth lines.

Potosi, p. 189. The *subject* is responsive in the different parts, and should always have double power.

Pleyel's Hymn, p. 193. A beautiful but feeble and secular melody. The idea of playing this tune as a dead march, is quite absurd; it is altogether too deficient in solemnity and dignity for such a purpose.

Betah, p. 203. Quite secular, yet very beautiful, and under proper circumstances may be sung with excellent effect. By no means fit for a common church tune.

Greenville, p. 210. Nothing ecclesiastical about this tune; very secular; but yet it is not only popular but useful, and is often sung with truly devotional effect. It should always be sung as a double 8's & 7's; and not as a single 8's & 7's, nor as an 8's, 7's & 4.

Rochdale, p. 212. Another secular tune, but without unfavorable associations. It is published as a Psalm tune by Dr. Gauntlett.

Crowell, p. 214. This is a *tum, te, te, tum*, hymn, unfit for the church.

Caldwell, p. 219. A good hymn, had it not been spoiled by the metre.

Jeddo, p. 227. Hymn of the worst metre.

Savannah, p. 231. A pretty Andante for variations, but not a church tune; yet may often be the best tune for the metre.

Oron, p. 237. The hymn in its metre is bad, and the tune may be known by the company in which it is found.

Adiz, p. 238. See remark on Oron.

Come ye Disconsolate, and *Peace troubled Soul*, p. 242. Two beautiful Choir pieces, well worthy of the place they occupy.

ANTHEM, "*Turn us, O God of our Salvation*," p. 246. A charming anthem, in the very best church style. Let it be appropriately sung, and it cannot fail to please and to edify.

HYMN, "*Jerusalem*," p. 250. This piece has been considerably altered, and we think much improved.

"*My Shepherd will supply my need*," p. 254. One of Handel's most charming songs, "What though I trace each herb and flower." As here harmonized, it makes a fine piece for four voices, but it is not easy to sing it well.

ANTHEM, "*O Lord, open thou my lips*," p. 261. A very effective, though somewhat difficult anthem. Let it be well sung and it will be admired. This, with many of the other anthems and set pieces, was written for this work. Mr. Lucas is a very distinguished Professor of Music in London, and a talented and successful composer, and conductor of church music.

ANTHEM, "*Arise, O Lord*," p. 265. A very spirited, joyful, cheerful piece, popular and effective.

ANTHEM, "*All nations whom thou hast made*," p. 274. A spirited and animating anthem, suited to many occasions.

ANTHEM, "*God so loved the world*," p. 275. See remark on "Turn us, O God of our salvation."

ANTHEM, "*Make a joyful noise*," p. 251. A spirited and pleasing antbem to the 100tb Psalm, suitable for Thanksgiving, and for many public occasions.

HYMN, "*O render thanks*," p. 295. Do not condemn this until you can sing it; and then you will never condemn it, for if you can sing it well you cannot fail to admire it; but it is not easy to do it *well* — no, it is quite difficult.

Majesty, p. 296. We bave inserted this and some other tunes of the same general class, so much sung and admired thirty or forty years ago, not because we consider them good church tunes, but because they may be interesting to choirs, under certain circumstances, and especially pleasing to many persons of forty or fifty years of age or upwards, who, having been accustomed to them in their youthful days, will he delighted to hear them again.

We should he sorry to entail them on our children as church tunes, but there is no longer any danger of this. Music is so much studied now that it begins to be understood. Much light has been thrown on the subject of church music, especially within a few years, by those who have made efforts for the reformation and revival of the true style, in England. Knowledge and taste are on the advance, and these tunes, witb a multitude of "originals" published within a few years, far less deserving than these, will soon find their true level; for musical as well as religious truth must ultimately prevail.

"*Pray for the peace of Jerusalem*," p. 297. Short and beautiful.

"*Savior, source of every blessing*," p. 298. Secular, but highly pleasing, and appropriate to the words here set to it.

"*The Lord's Prayer*," p. 299. Old style, church like, a kind of measured chant. Similar to the strains heard in some of the German churches to the "Vater Unser."

Clari, p. 299. An old melody newly arranged.

ANTHEM, "*Praise the Lord, O Jerusalem*," p. 304. An easy, beautiful, and effective anthem.

ANTHEM, "*Behold, bless ye the Lord*," p. 307. This is a very fine anthem, in the old Italian style, somewhat after the manner of Palestrina. Our choirs may not like it at first; one reason probably will be, because they will not be able to sing it, but we predict that as they are able to overcome this difficulty, and bring out its true vocal effect, (for it is particularly vocal,) they will fall into the wake of good taste and just discrimination, and become the disciples of Croce and of the old school.

Chants. Our selection will be found to include almost all the best English Chants, double and single.

The following are some of the most popular double Chants.

No. 2, ... Boyce.	No. 25, . . . Dupuis.
13, ... Battishill.	32, . . . Robinson.
20, ... Randall.	38, . . . Mornington.

The following are a few of the *very best* single Chants.

No. 1, ... Lee.	No. 37, . . . Gibbons.
11, ... Humphries.	41, . . . Farrant.
14, ... Turner.	61, . . . Weldon.
33, ... Purcell.	

We have also found sucb as 15, 19, and 23 to be good. We do not say that the above-named are the best, but they (the single Chants especially) are among the best; we know of none better. We have also given all the Gregorian Tones, according to the common rhythmic form of the English Chant. The effect of some of these, when sung by a large chorus in unison, is truly magnificent; but a small cboir of half a dozen voices can produce but little effect with them, or indeed with any other church music; but these, especially, seem to require power, not the power produced by extraordinary exertion, loud vociferation, or brawling of a single voice, or a few voices, but that of a multitude of voices singing with usual strength, blending together and producing one vast swelling chorus; an ocean of sound, now rising or falling, increasing or diminishing with the rising or falling pitch of the successive tones.

These venerable Gregorian Tones have also been arranged in a Metrical form, making nine tunes, on pages 343 and 344. The tunes Hamburg, (Tone I.,) and Olmutz, (Tone VIII..) have long been popular, and we hope that some of the present arrangements may be found equally interesting and useful.

In several of these tunes the Treble and Tenor are inverted in the third and fourth lines of the stanza. Thus, in Martyr, No. 4, the tune is in the Tenor, in the first and second lines, and in the Treble, in the third and fourth lines; and in Hermias, No. 5, Tatian, No. 6, and Eusebeus, No. 9, the arrangement is *vice versa*. Should these tunes be sung in unison, (as they may be, most effectively, where all the people sing, or where there is a large choir and full accompaniment,) the tune, air, melody, plain song, or whatever it may be called, must be the part sung, whether it be found in Tenor or Treble. A good effect may be produced with these tunes, by singing the first and second lines in unison, with full choir, and the third and fourth lines in harmony, comparatively soft. If they are sung as they are here arranged, the tune or melody should always strongly predominate. They cannot be sung, therefore, with any good effect *in this way*, where there is not a *commanding Treble* and a *commanding Tenor*. In the arrangement of these tunes, we have adhered closely to the Gregorian Text, with the exception of the two last chords in the second line of No. 9, where for sake of variety, a slight change has been made; but the original ending is found in the fourth line, in the Tenor. What hallowed associations gather around these tunes as we trace them back to the primitive ages of Christianity?

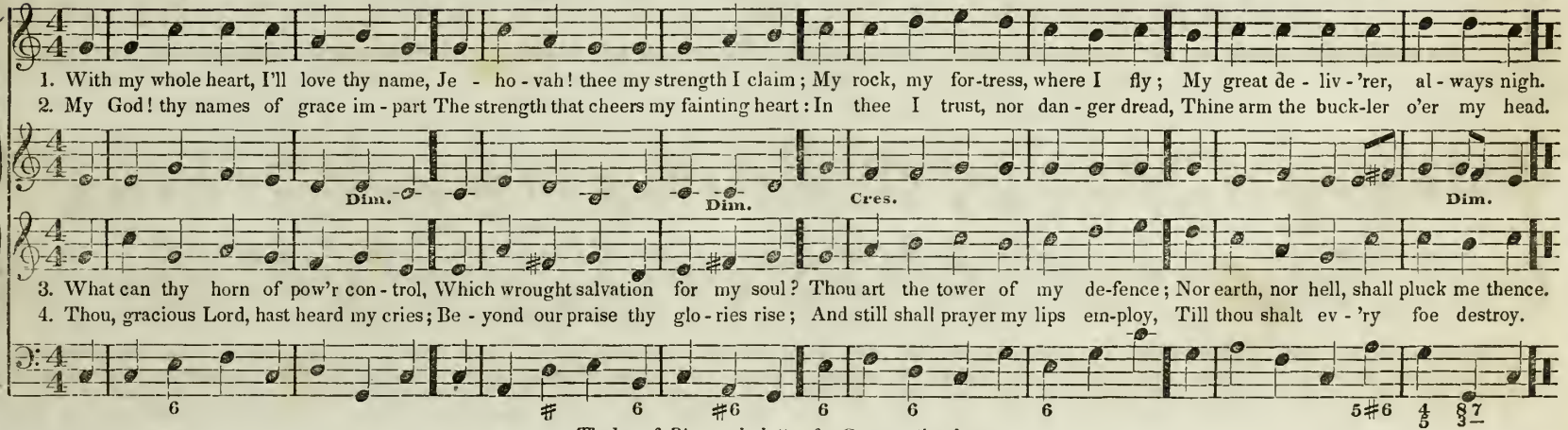
Duet Passages. These, which are of frequent occurrence in Choir Tunes, should be sung generally by all the voices, and somewhat louder than the other parts of the tune. It is very essential, in such passages, that the voices should blend, and that no one individual voice, however beautiful, should be heard above the others, or stand out prominent; this principle, always important in Choir singing, becomes particularly so when there are but two parts.

In choirs where there are solo voices of sufficieut decision, firmness and cultivation to sustain independent parts, such passages may be sung in solo, or a single voice on a part; but if our observation has been correct, it is seldom indeed that such solo voices are found; and hence, where such passages are attempted by solo voices a complete failure is very common, and an approach to the ludicrous not unfrequent; we therefore recommend as before, that such passages be *usually sung by all the voices* belonging to the part, and with an increase of power, or somewhat louder.

THE

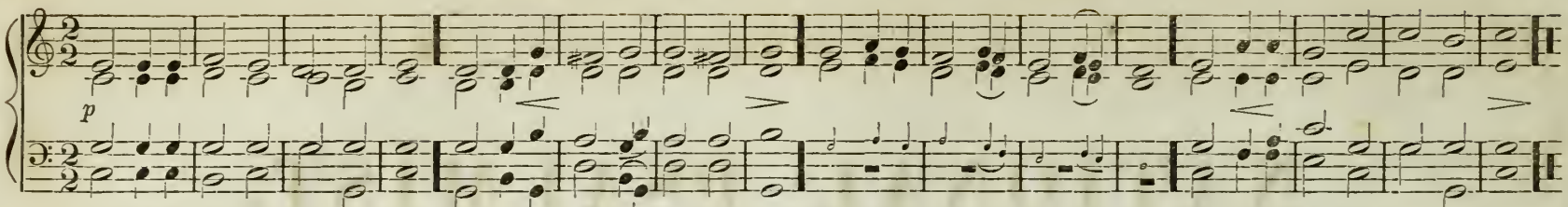
NATIONAL PSALMIST.

BERAH. L. M.

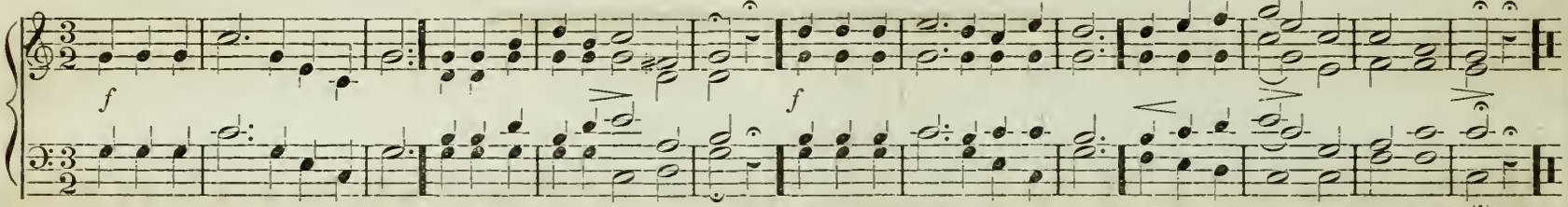

1. With my whole heart, I'll love thy name, Je - ho - vah! thee my strength I claim; My rock, my for-tress, where I fly; My great de - liv - 'rer, al - ways nigh.
2. My God! thy names of grace im - part The strength that cheers my fainting heart: In thee I trust, nor dan - ger dread, Thine arm the buck-ler o'er my head.
Dim.
Dim.
Cres.
Dim.
3. What can thy horn of pow'r con - trol, Which wrought salvation for my soul? Thou art the tower of my de-fence; Nor earth, nor hell, shall pluck me thence.
4. Thou, gracious Lord, hast heard my cries; Be - yond our praise thy glo - ries rise; And still shall prayer my lips em-ploy, Till thou shalt ev - 'ry foe destroy.

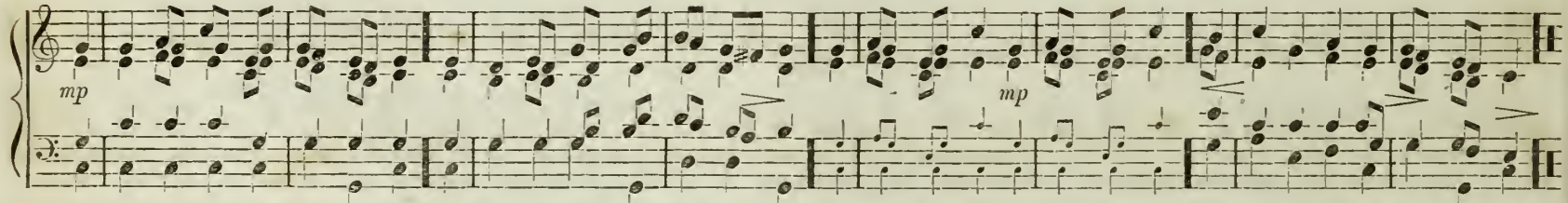
The key of B♭ may be better for Congregational use.

BOWKER. L. M.



Now night in si - lent gran-deur reigns, And holds the slumbering world in chains; Pale from the cloud the moonbeam steals, And half cre - a - tion's face re - veals.

CARAH. L. M.

The trumpet swells a-long the sky, We hear the joy-ful, sol - emn sound; The righteous God ascends on high, And shouts of glad - ness ech - o round.

DORAH. L. M.

1. When to his tem- ple God de-scends, He holds com-mun - ion with his friends, His grace and glo - ry there dis-plays, And shines with bright but friendly rays.
2. While hovering o'er the hap - py place, The Spi - rit sheds his heavenly grace; To fix our tho'ts, our hearts to raise, And tune our souls to love and praise.
3. 'Tis here we learn the bless-ed skill To know and do our Ma-ker's will; And, while we hear, and sing, and pray, With heavenly joy we soar a - way.
4. Oh, dear-est hours of all I know; Oh, sweetest joys of all be - low; Here would I choose my fixed a - bode, And dwell for - ev - er near my God.

ANDRE. L. M.

Bold, Energetic.

1. Je - sus demands" the voice of joy, Loud thro' the land " let tri-umph ring ; His hon - ors should your songs em-ploy, Let glo-rious praï-ses " hail the king.
2. Shout to the Lord, a - dor - ing own, Thy works thy wondrous might" disclose, Thine arm" vic - to-rious pow'r has shone ; Thus did thy cross"confound thy foes!

f Dim. *f* Dim. *f*

3. Low, at that cross, the world shall bow, All na-tions shall its blessings prove ; While grateful strains" in con - cert flow, To sing thy pow'r, and praise thy love.
4. Oh bless our God, ye nations round ; Peo - ple and lands, re-hearse his name : Let shouts of joy" thro' earth re-sound, Let ev' - ry tongue" his praise pro - claim.

PETERSBURG. L. M. (Russian Evening Hymn.)

Andante Sostenuto. MP. Cres. 1 Dim. 2 Retard a little. >Cres. Dim. *p* Dim.

1 { Give thanks to God, he reigns a-bove ; Kind are his thoughts, his name is love ;
  { His mer-cy a-ges past have known, And a-ges long to 1(*omit.....*)2 come shall own. His mer-cy a-ges past have known, And a - ges long ..... to come shall own.

a - ges long

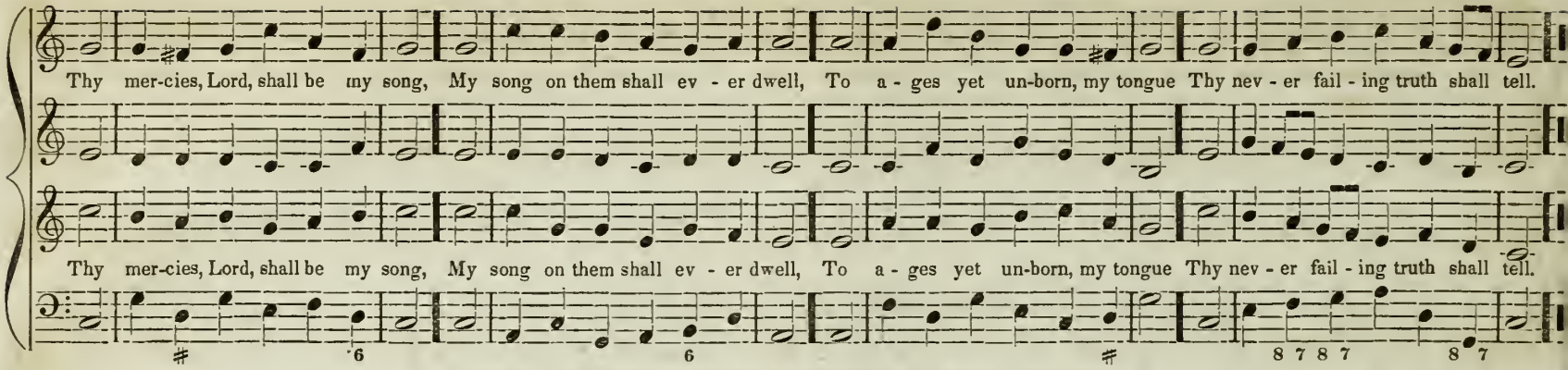
2 { He feeds and clothes us all the way; He guides our footsteps lest we stray ;
  { He guards us with a powerful hand, And brings us to the 1(*omit.....*)2 heavenly land. He guards us with a powerful hand, And brings us to ..... the heaven-ly land.

a heavenly

3 { Oh let the saints with joy re-cord The truth and goodness of the Lord !
  { How great his works! how kind his ways, Let every tongue pro-1(*omit,.....*)2 nounce his praise. How great his works, how kind his ways, Let every tongue ..... pronounce his praise.

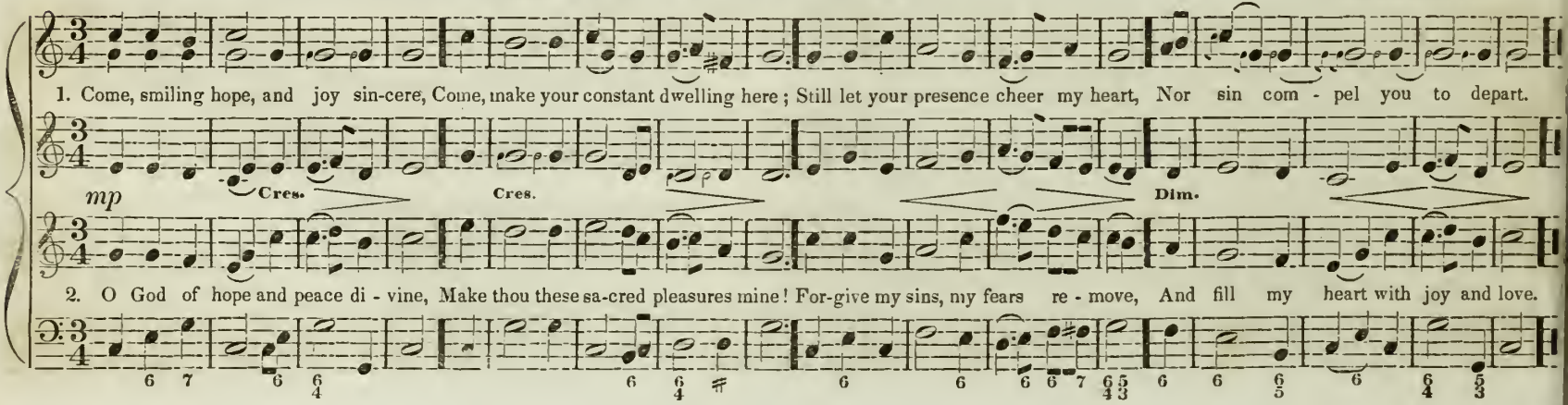
pronounce

LUTHER. C. M.

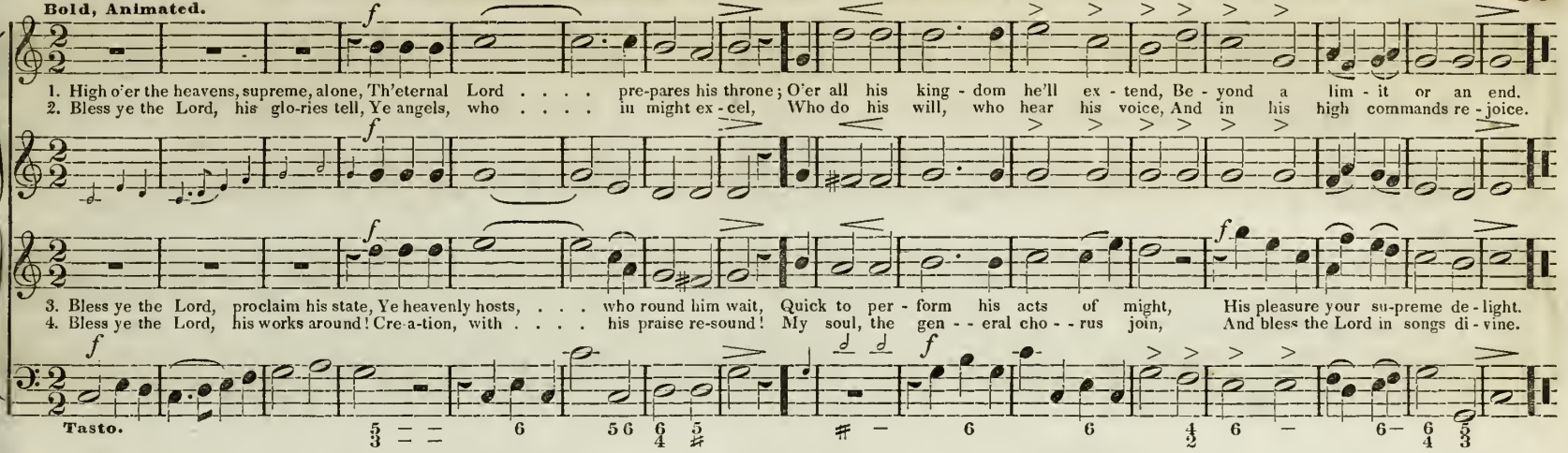
MARTIN LUTHER.

Thy mer-cies, Lord, shall be my song, My song on them shall ev - er dwell, To a - ges yet un-born, my tongue Thy nev - er fail - ing truth shall tell.
Thy mer-cies, Lord, shall be my song, My song on them shall ev - er dwell, To a - ges yet un-born, my tongue Thy nev - er fail - ing truth shall tell.

* *One of Luther's popular tunes, and found in almost every German "Choralbuch."*

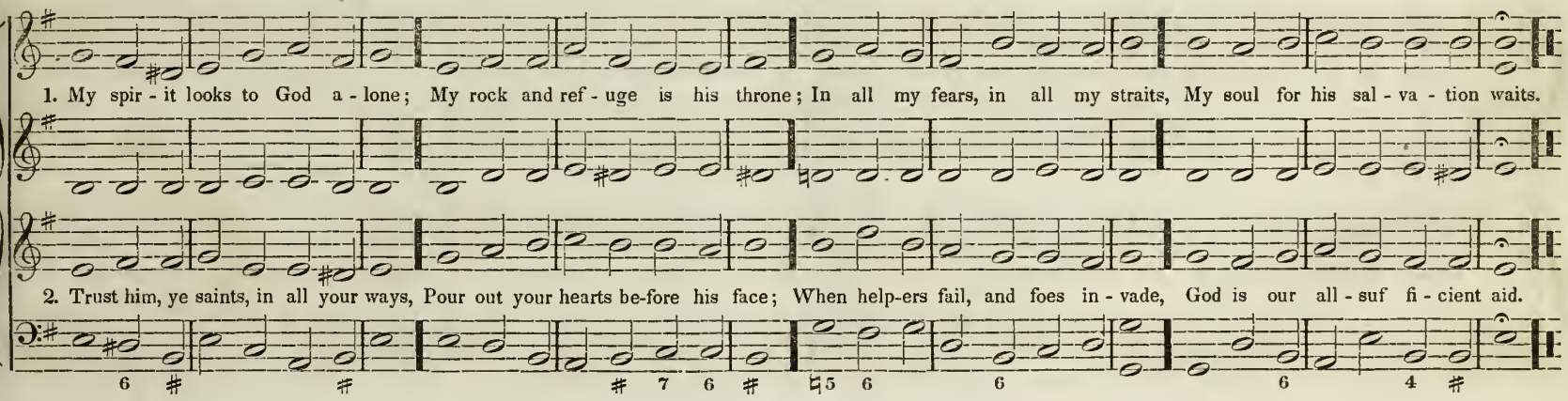
WARRINGTON. L. M.

HARRISON.

1. Come, smiling hope, and joy sin-cere, Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin com - pel you to depart.
mp
Cres.
Cres.
Dim.
2. O God of hope and peace di - vine, Make thou these sa-cred pleasures mine! For-give my sins, my fears re - move, And fill my heart with joy and love.

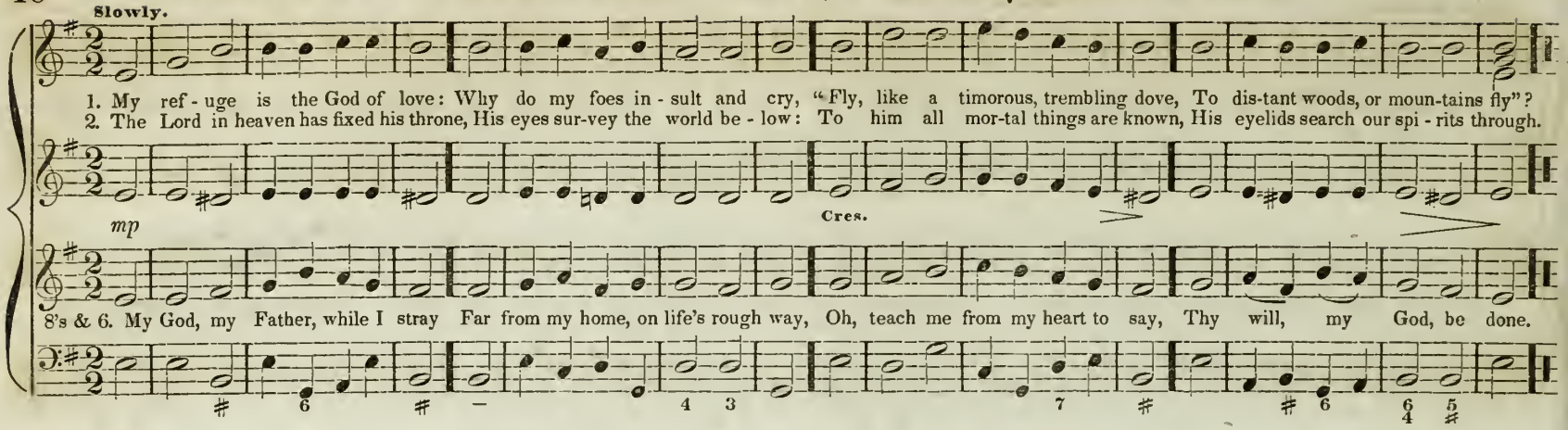
AIKIN. L. M.

J. H. D. LOHMANN.

Bold, Animated.
1. High o'er the heavens, supreme, alone, Th'eternal Lord . . . . pre-pares his throne; O'er all his king - dom he'll ex - tend, Be - yond a lim - it or an end.
2. Bless ye the Lord, his glo-ries tell, Ye angels, who . . . . in might ex - cel, Who do his will, who hear his voice, And in his high commands re - joice.
3. Bless ye the Lord, proclaim his state, Ye heavenly hosts, . . . who round him wait, Quick to per - form his acts of might, His pleasure your su-preme de - light.
4. Bless ye the Lord, his works around! Cre-a-tion, with . . . his praise re-sound! My soul, the gen - - eral cho - - rus join, And bless the Lord in songs di - vine.
Tasto.

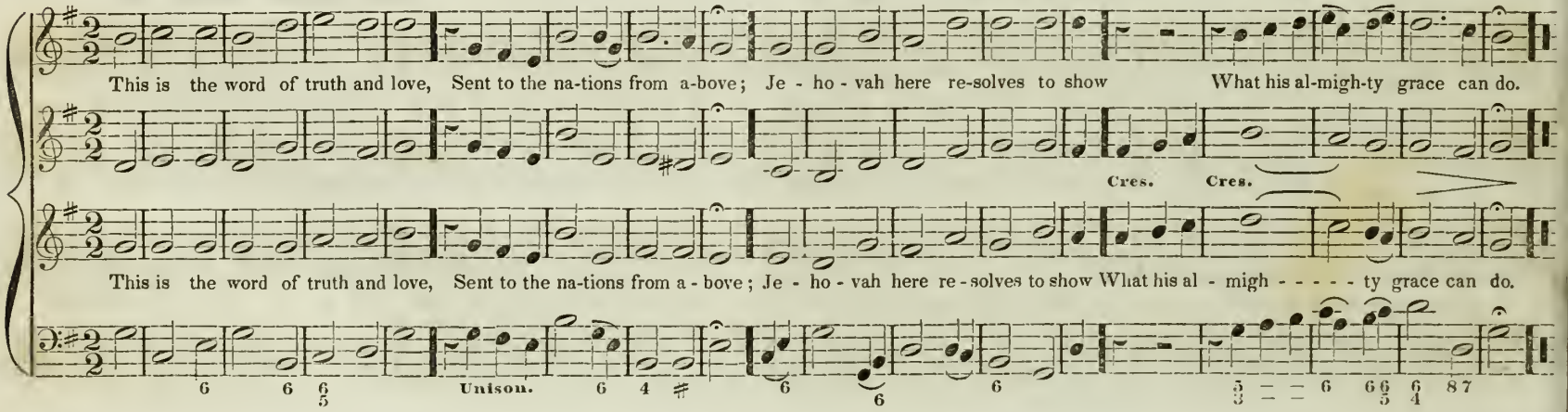
PLAYFORD. L. M.

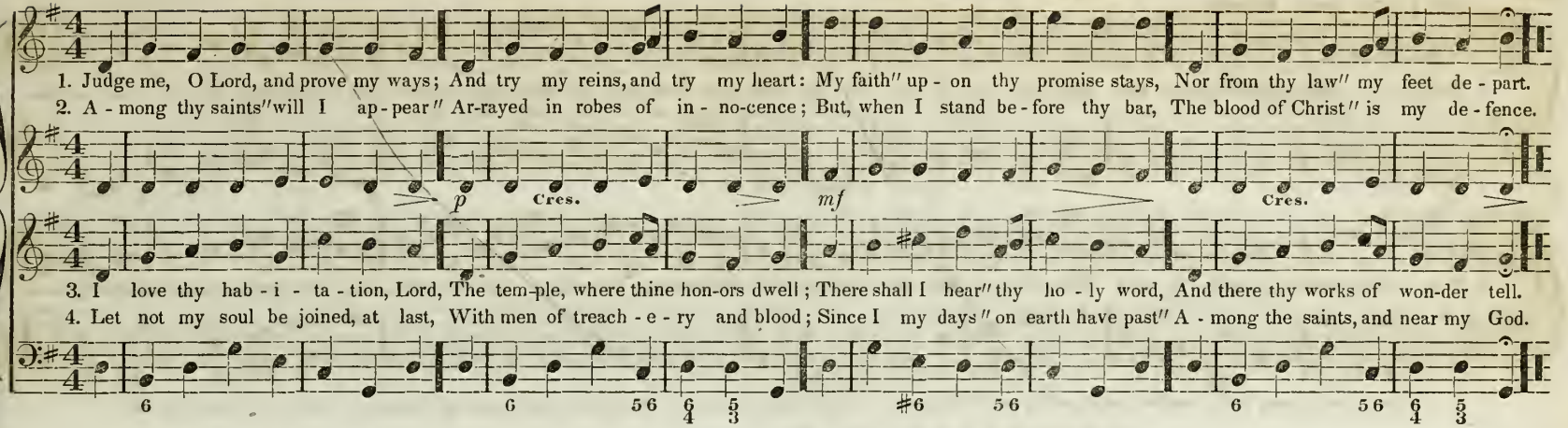
From Playford's Collection, 1671.

1. My spir - it looks to God a - lone; My rock and ref - uge is his throne; In all my fears, in all my straits, My soul for his sal - va - tion waits.
2. Trust him, ye saints, in all your ways, Pour out your hearts be-fore his face; When help-ers fail, and foes in - vade, God is our all - suf fi - cient aid.

BRENTFIELD. L. M.; or 8's & 6's by the ties in the last line.


Slowly.
1. My ref - uge is the God of love: Why do my foes in - sult and cry, "Fly, like a timorous, trembling dove, To dis-tant woods, or moun-tains fly"?
2. The Lord in heaven has fixed his throne, His eyes sur-vey the world be - low: To him all mor-tal things are known, His eyelids search our spi - rits through.
mp
Cres.
8's & 6. My God, my Father, while I stray Far from my home, on life's rough way, Oh, teach me from my heart to say, Thy will, my God, be done.

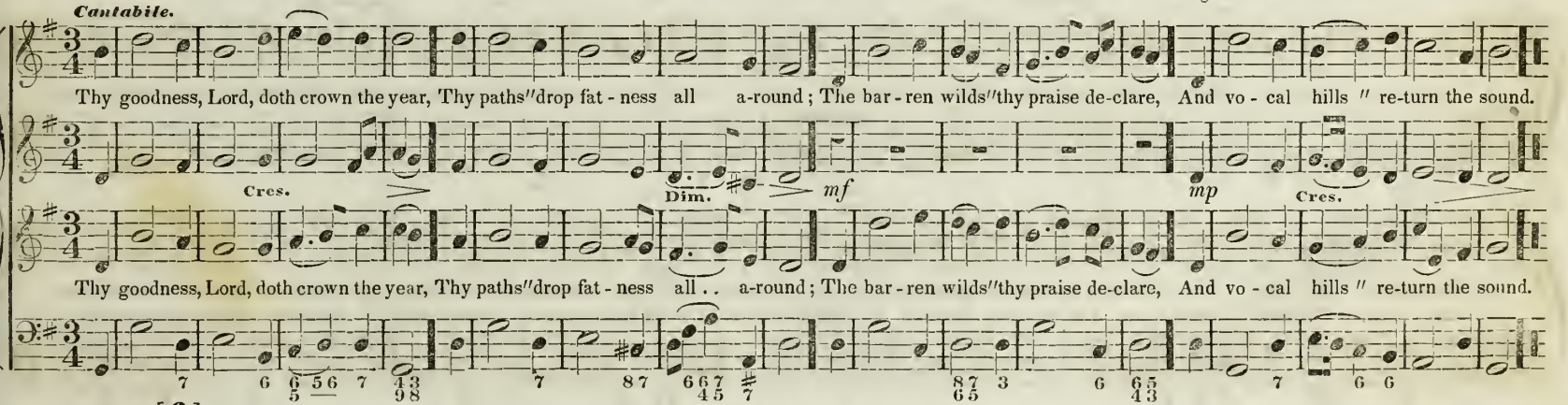
BULKLEY. L. M.


This is the word of truth and love, Sent to the na-tions from a-bove; Je - ho - vah here re-solves to show What his al-migh-ty grace can do.
Cres.
Cres.
This is the word of truth and love, Sent to the na-tions from a - bove; Je - ho - vah here re - solves to show What his al - migh - - - - - ty grace can do.
Unison.

FORD. L. M.

1. Judge me, O Lord, and prove my ways; And try my reins, and try my heart: My faith" up - on thy promise stays, Nor from thy law" my feet de - part.
2. A - mong thy saints" will I ap - pear" Ar-rayed in robes of in - no-cence; But, when I stand be - fore thy bar, The blood of Christ" is my de - fence.
p
Cres.
mf
Cres.
3. I love thy hab - i - ta - tion, Lord, The tem-ple, where thine hon-ors dwell; There shall I hear" thy ho - ly word, And there thy works of won-der tell.
4. Let not my soul be joined, at last, With men of treach - e - ry and blood; Since I my days" on earth have past" A - mong the saints, and near my God.

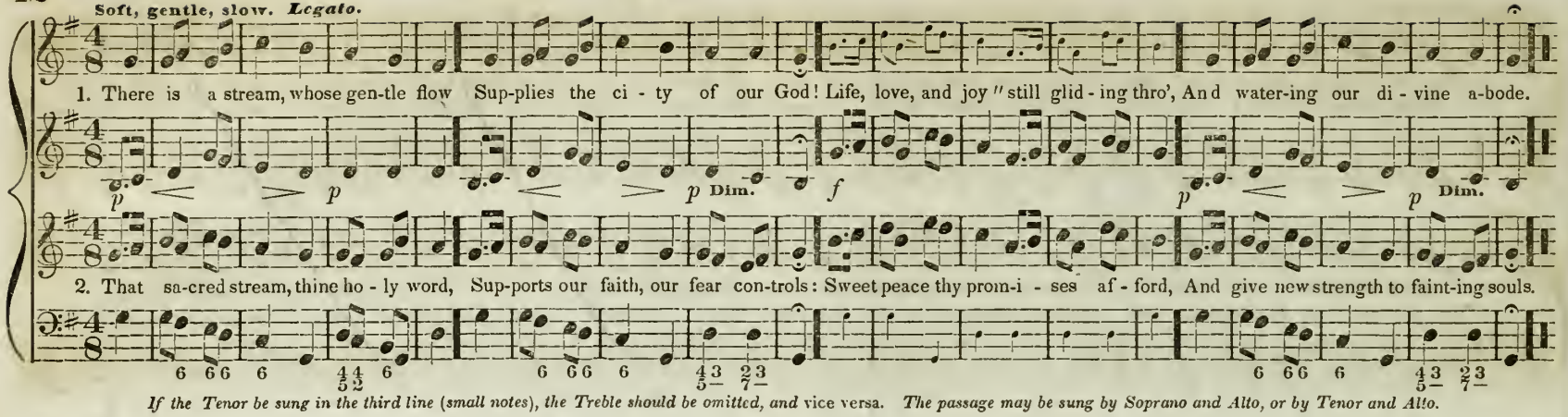
SEASONS. L. M.

Arranged from PLEYEL.


Cantabile.
Thy goodness, Lord, doth crown the year, Thy paths" drop fat - ness all a-round; The bar - ren wilds" thy praise de-clare, And vo - cal hills " re-turn the sound.
Cres.
Dim.
mf
mp
Cres.
Thy goodness, Lord, doth crown the year, Thy paths" drop fat - ness all . . a-round; The bar - ren wilds" thy praise de-clare, And vo - cal hills " re-turn the sound.

The Treble and Tenor may change parts in the third line.

BACON. L. M.

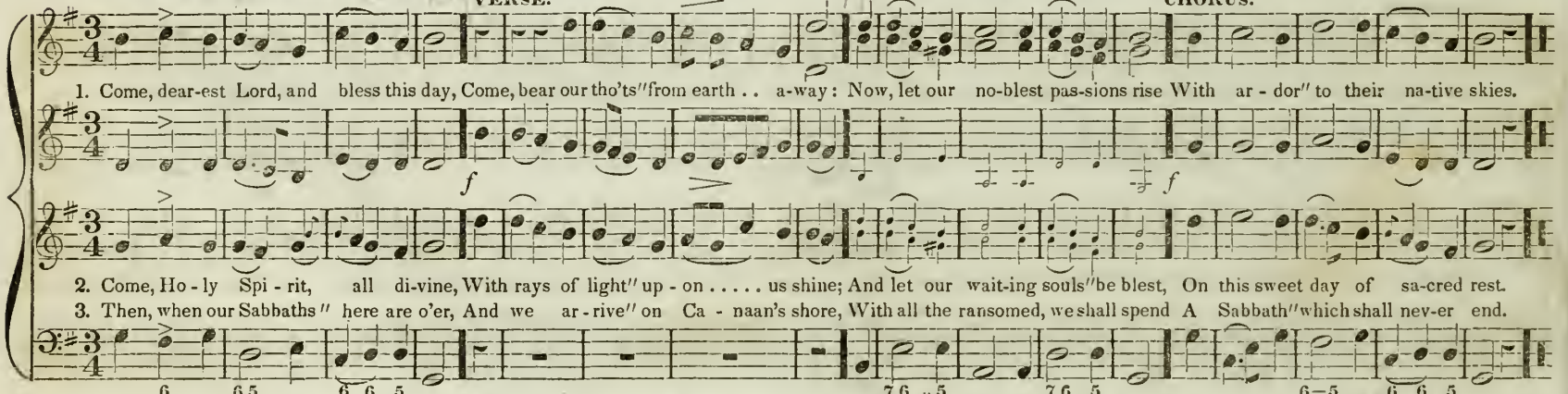
Soft, gentle, slow. *Legato.*

1. There is a stream, whose gen-tle flow Sup-plies the ci - ty of our God! Life, love, and joy "still glid - ing thro', And water-ing our di - vine a-bode.
2. That sa-cred stream, thine ho - ly word, Sup-ports our faith, our fear con-trols: Sweet peace thy prom-i - ses af - ford, And give new strength to faint-ing souls.
p
p
p
Dim.
f
p
p
Dim.

If the Tenor be sung in the third line (small notes), the Treble should be omitted, and vice versa. *The passage may be sung by Soprano and Alto, or by Tenor and Alto.*

WHITELAND. L. M.

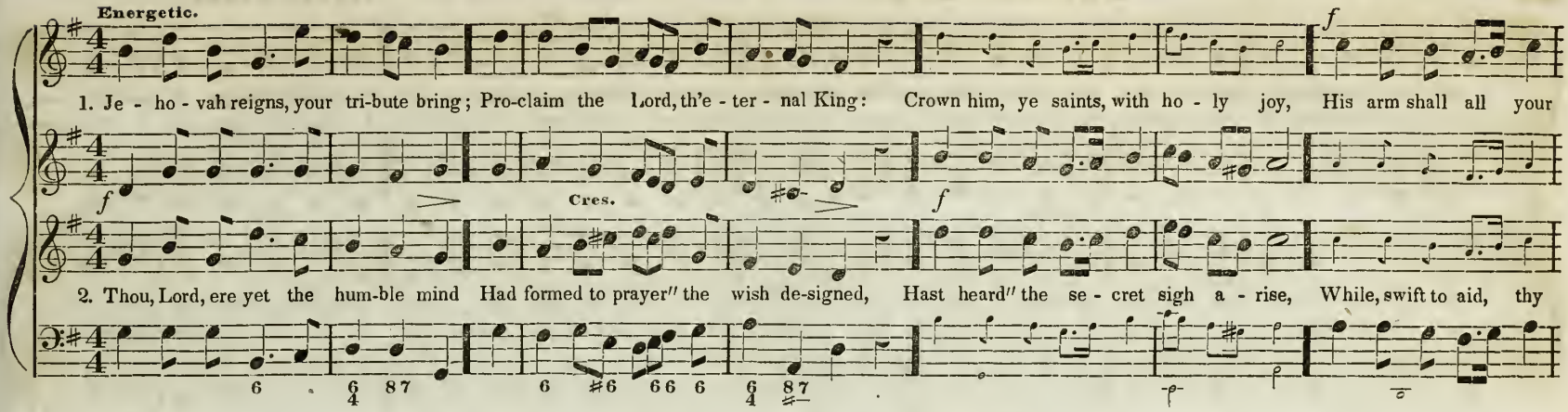
From a GERMAN MELODY.

VERSE. CHORUS.

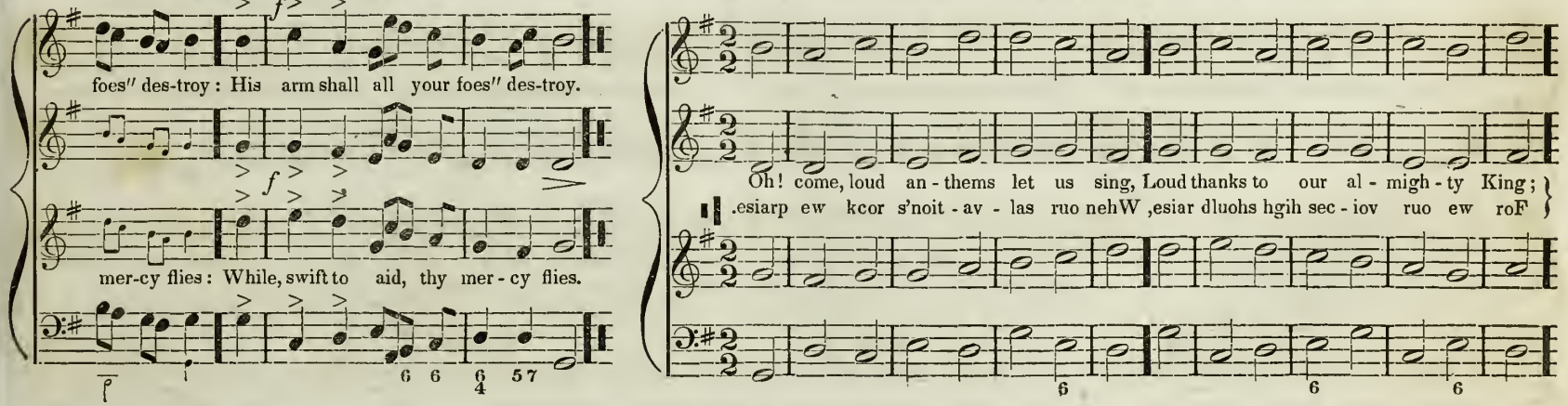

1. Come, dear-est Lord, and bless this day, Come, bear our tho'ts "from earth . . a-way: Now, let our no-blest pas-sions rise With ar - dor" to their na-tive skies.
2. Come, Ho - ly Spi - rit, all di-vine, With rays of light" up - on . . . . . us shine; And let our wait-ing souls "be blest, On this sweet day of sa-cred rest.
3. Then, when our Sabbaths" here are o'er, And we ar-rive" on Ca - naan's shore, With all the ransomed, we shall spend A Sabbath" which shall nev-er end.
f
f

The third line may be sung by Tenor and Base, or by Treble and Alto, or by Treble and Base; or, the parts may be doubled in octaves by Treble, Tenor, Alto and Base.

PLYMOUTH. L. M.

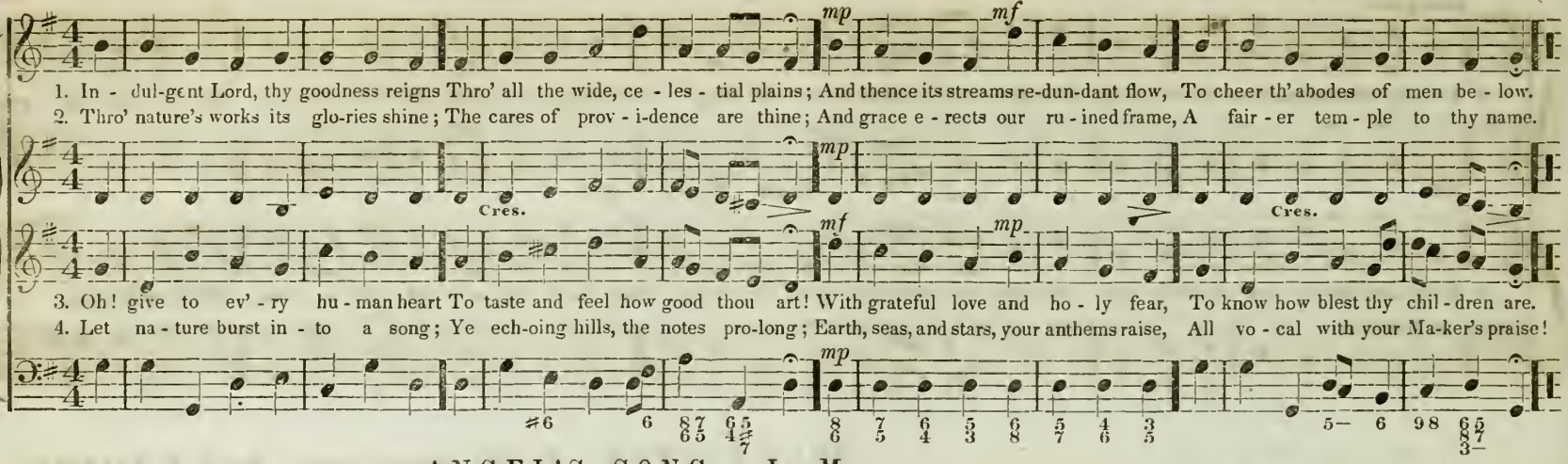
JOHN COLE, Baltimore.

Energetic.
1. Je - ho - vah reigns, your tri-bute bring; Pro-claim the Lord, th'e - ter - nal King: Crown him, ye saints, with ho - ly joy, His arm shall all your
Cres.
2. Thou, Lord, ere yet the hum-ble mind Had formed to prayer" the wish de-signed, Hast heard" the se - cret sigh a - rise, While, swift to aid, thy

SOLHAMPTON. L. M.

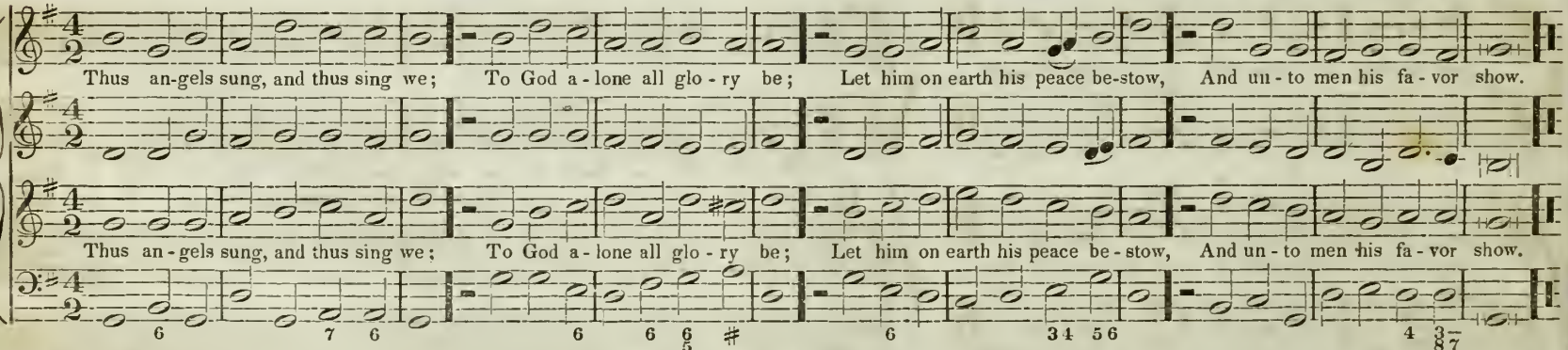
Recte et Retro. Rev. W. H. HAVERGAL.

foes" des-troy: His arm shall all your foes" des-troy.
mer-cy flies: While, swift to aid, thy mer - cy flies.
Oh! come, loud an - thems let us sing, Loud thanks to our al - migh - ty King;
.esiarp ew kcor s'noit - av - las ruo nehW ,esiar dluohs hgih sec - iov ruo ew roF

ARTON. L. M.

SAMUEL WEBBE.

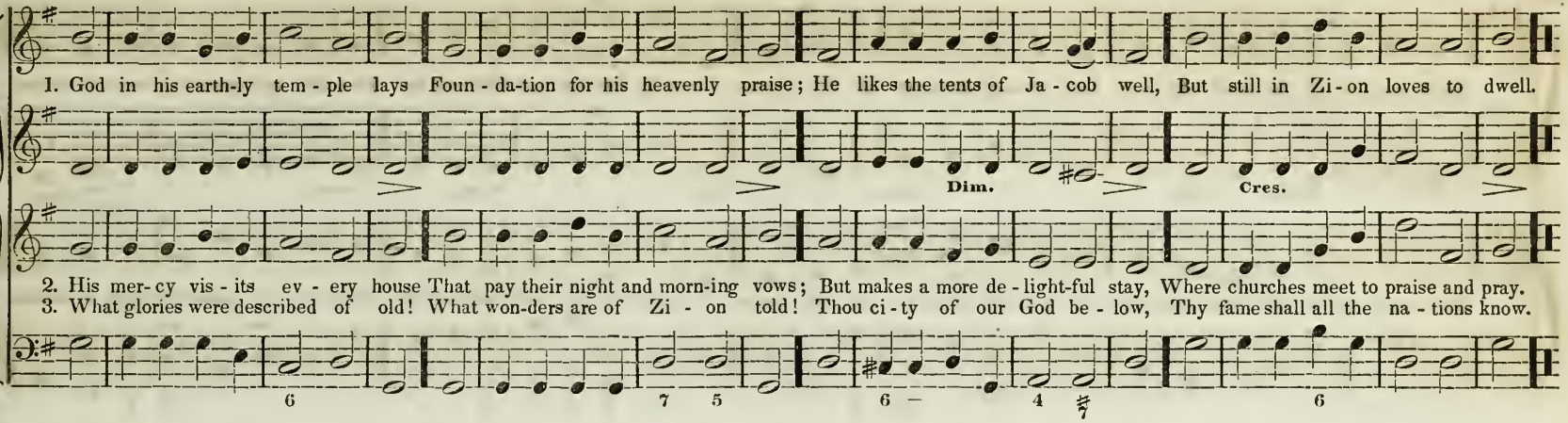

mp
mf
1. In - dul-gent Lord, thy goodness reigns Thro' all the wide, ce - les - tial plains; And thence its streams re-dun-dant flow, To cheer th' abodes of men be - low.
2. Thro' nature's works its glo-ries shine; The cares of prov - i-dence are thine; And grace e - rects our ru - ined frame, A fair - er tem - ple to thy name.
Cres.
Cres.
mf
mp
3. Oh! give to ev' - ry hu - man heart To taste and feel how good thou art! With grateful love and ho - ly fear, To know how blest thy chil - dren are.
4. Let na - ture burst in - to a song; Ye ech-oing hills, the notes pro-long; Earth, seas, and stars, your anthems raise, All vo - cal with your Ma-ker's praise!

ANGEL'S SONG. L. M.

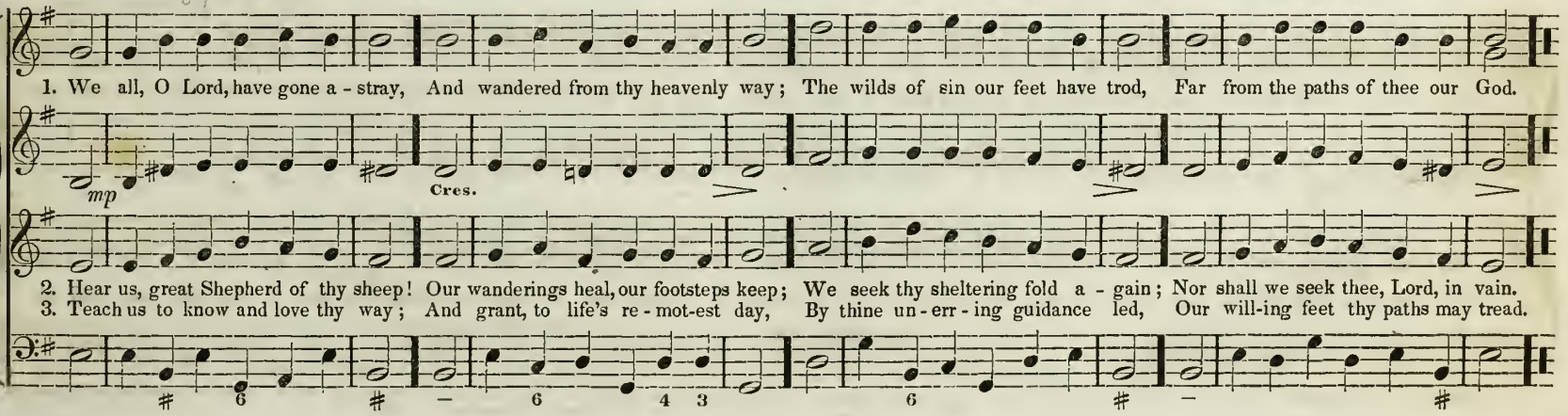
ORLANDO GIBBONS, 1623.

Thus an-gels sung, and thus sing we; To God a-lone all glo - ry be; Let him on earth his peace be-stow, And un - to men his fa - vor show.
Thus an - gels sung, and thus sing we; To God a - lone all glo - ry be; Let him on earth his peace be - stow, And un - to men his fa - vor show.

Rev. Mr. Havergal says that he ' is glad to be able to settle *the authorship of this most ill-treated tune.* It is, unquestionably, the production of Orlando Gibbons, *and was set by him in three different forms in George Wither's authorized volume. It is called* Angel's Song, *from the words. All modern versions of it not only alter the melody but the rhythm." The original melody of Gibbons is here given, but a more regular rhythmic form than his, (which is partly in equal and partly in unequal measures,) has been chosen. Words from Wither's " Hymns and Songs of the Church."*

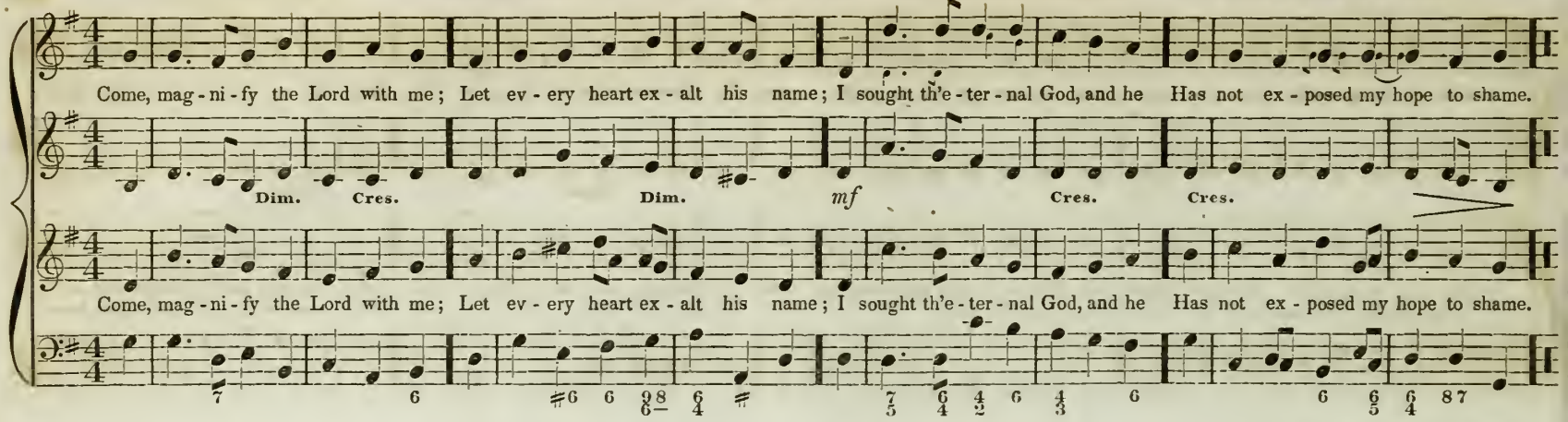
WESTFIELD. L. M.


1. God in his earth-ly tem - ple lays Foun - da-tion for his heavenly praise; He likes the tents of Ja - cob well, But still in Zi - on loves to dwell.
Dim.
Cres.
2. His mer-cy vis - its ev - ery house That pay their night and morn-ing vows; But makes a more de - light-ful stay, Where churches meet to praise and pray.
3. What glories were described of old! What won-ders are of Zi - on told! Thou ci - ty of our God be - low, Thy fame shall all the na - tions know.

ZEBAH. L. M.

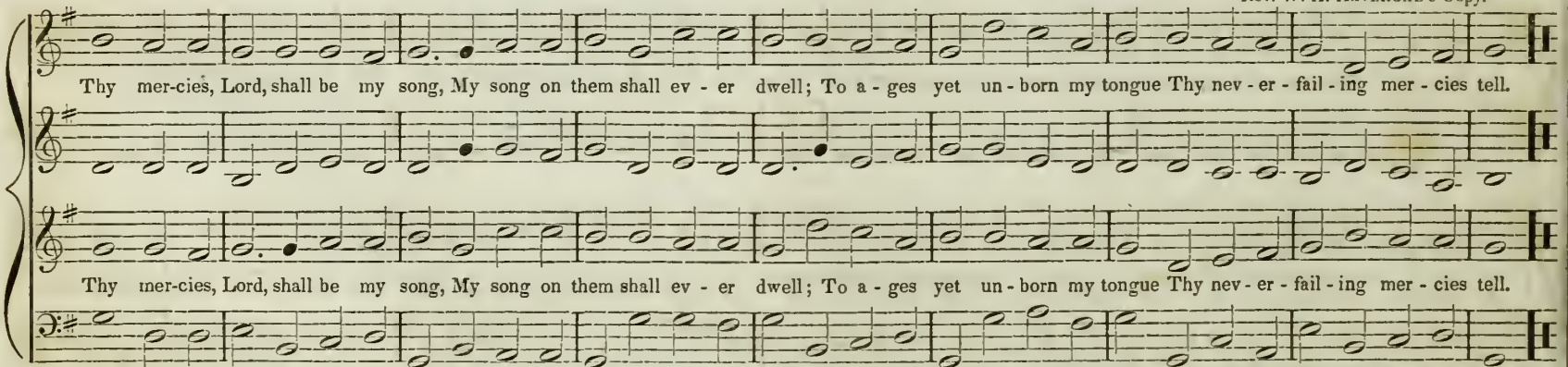

1. We all, O Lord, have gone a - stray, And wandered from thy heavenly way; The wilds of sin our feet have trod, Far from the paths of thee our God.
mp
Cres.
2. Hear us, great Shepherd of thy sheep! Our wanderings heal, our footsteps keep; We seek thy sheltering fold a - gain; Nor shall we seek thee, Lord, in vain.
3. Teach us to know and love thy way; And grant, to life's re - mot-est day, By thine un - err - ing guidance led, Our will-ing feet thy paths may tread.

BENNETT. L. M.

Arranged from SEIDEL.

Come, mag - ni - fy the Lord with me; Let ev - ery heart ex - alt his name; I sought th'e - ter - nal God, and he Has not ex - posed my hope to shame.
Dim.
Cres.
Dim.
mf
Cres.
Cres.
Come, mag - ni - fy the Lord with me; Let ev - ery heart ex - alt his name; I sought th'e - ter - nal God, and he Has not ex - posed my hope to shame.

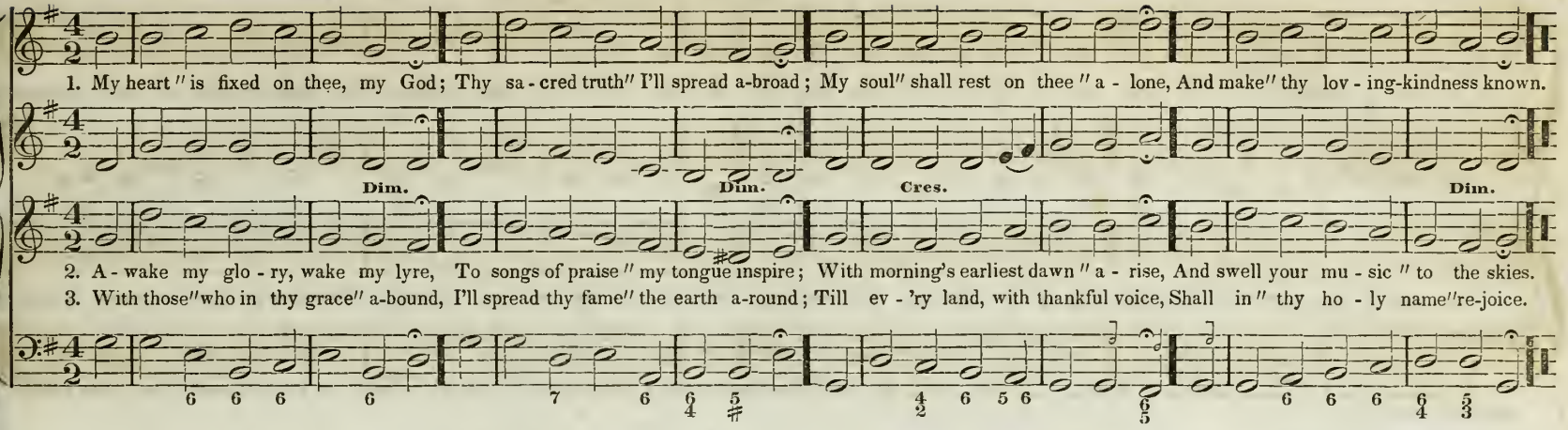
TALLIS' CANON. L. M. (Two in one, Treble and Tenor.)

Abridged by RAVENSCROFT, (1621,) from Abp. Parker's Psalter, 1561. Rev. W. H. HAVERGAL'S Copy.


Thy mer-cies, Lord, shall be my song, My song on them shall ev - er dwell; To a - ges yet un - born my tongue Thy nev - er - fail - ing mer - cies tell.
Thy mer-cies, Lord, shall be my song, My song on them shall ev - er dwell; To a - ges yet un - born my tongue Thy nev - er - fail - ing mer - cies tell.

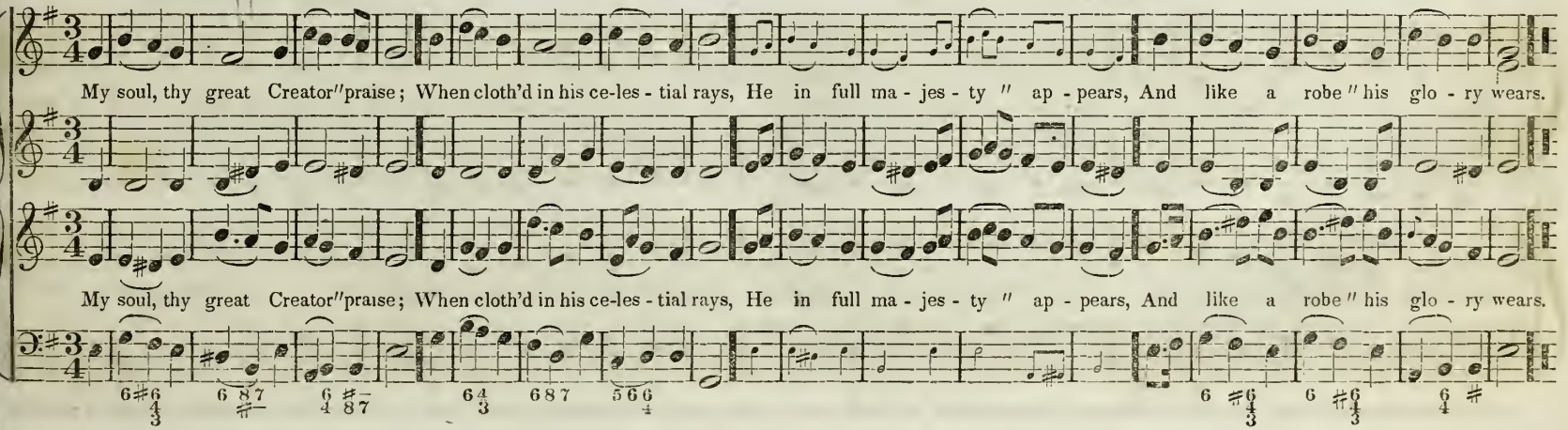
"In transposing and arranging this tune," says the English editor, "care has been taken to avoid that constant repetition of the tonic, and its harmony, which renders some recent arrangements rather monotonous." This was originally a double tune, but was abridged by Ravenscroft in 1621.

MAYENCE. L. M.

WILLIAM MASON.

1. My heart " is fixed on thee, my God; Thy sa - cred truth" I'll spread a-broad; My soul" shall rest on thee " a - lone, And make" thy lov - ing-kindness known.
Dim.
Dim.
Cres.
Dim.
2. A - wake my glo - ry, wake my lyre, To songs of praise " my tongue inspire; With morning's earliest dawn " a - rise, And swell your mu - sic " to the skies.
3. With those" who in thy grace" a-bound, I'll spread thy fame" the earth a-round; Till ev - 'ry land, with thankful voice, Shall in" thy ho - ly name" re-joice.

STEVENS. L. M.

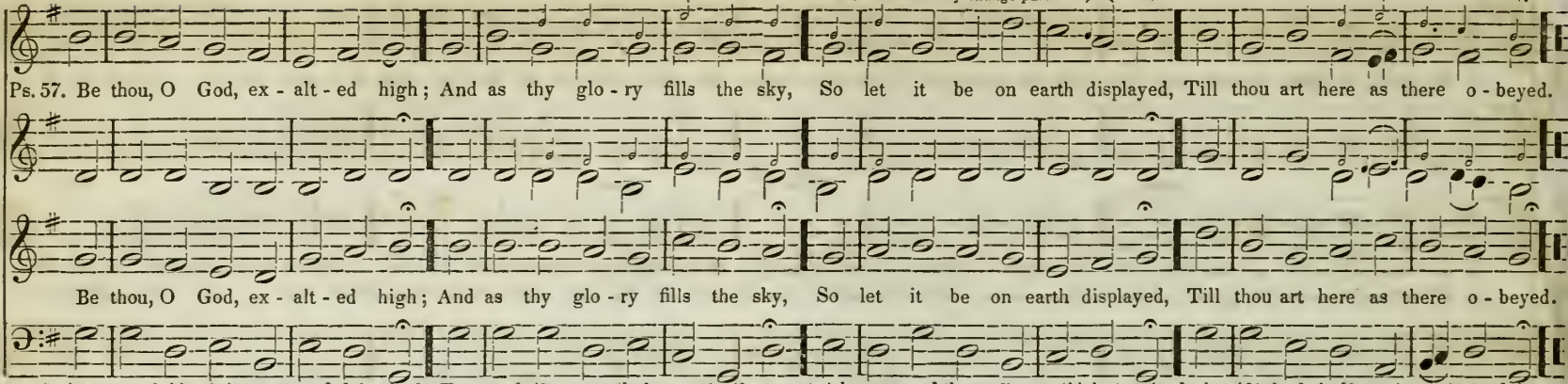
Arranged from J. STEVENS.


My soul, thy great Creator" praise; When cloth'd in his ce-les - tial rays, He in full ma - jes - ty " ap - pears, And like a robe " his glo - ry wears.
My soul, thy great Creator" praise; When cloth'd in his ce-les - tial rays, He in full ma - jes - ty " ap - pears, And like a robe " his glo - ry wears.

THE OLD HUNDREDTH. L. M. (Old Hundred.)

This celebrated tune is found as far back as MAROT and BEZA's Psalms, pub. at Geneva, 1543; but its author is unknown.

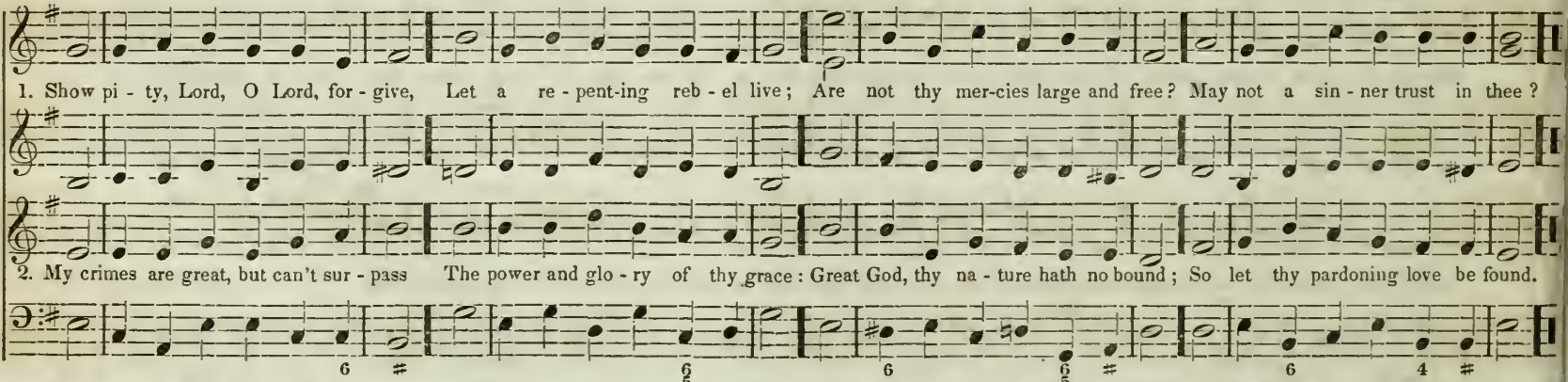
The Treble and Tenor may change parts.


Ps. 57. Be thou, O God, ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here as there o - beyed.
Be thou, O God, ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here as there o - beyed.

* *As a general thing it is recommended that in the Tenor and Alto parts, the large notes (lower notes) be sung, and the small notes (higher) omitted; but if it be desirable to sing quite loud the small notes will be better.*

SAXONY. L. M.

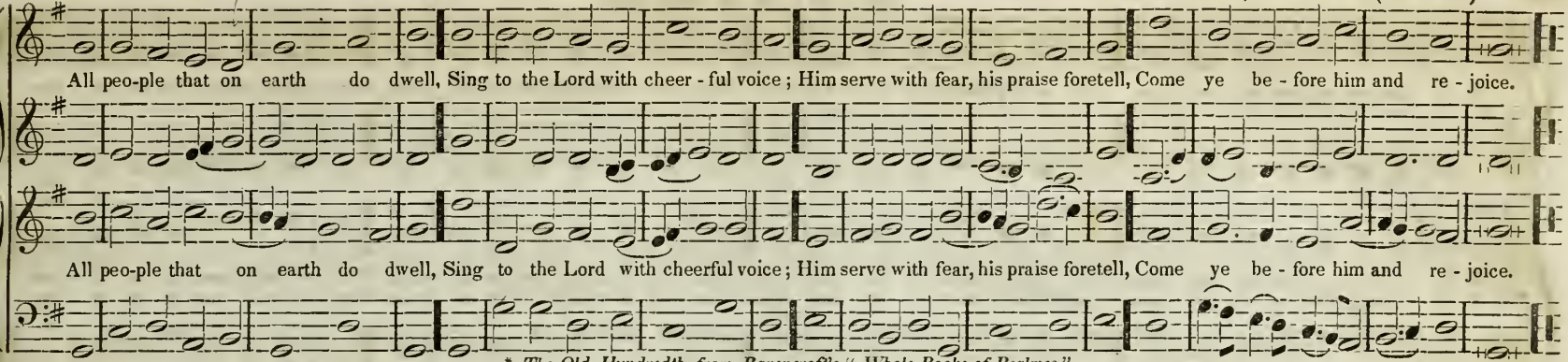
Ancient German Choral.


1. Show pi - ty, Lord, O Lord, for - give, Let a re - pent-ing reb - el live; Are not thy mer-cies large and free? May not a sin - ner trust in thee?
2. My crimes are great, but can't sur - pass The power and glo - ry of thy grace: Great God, thy na - ture hath no bound; So let thy pardoning love be found.

* "*The solemnity of this Choral,*" *says Rev. Mr. Havergal,* "*Is most touching. For passion-week or Good Friday, we have nothing superior to it. Its origin, whether Protestant or Roman, is uncertain.*"

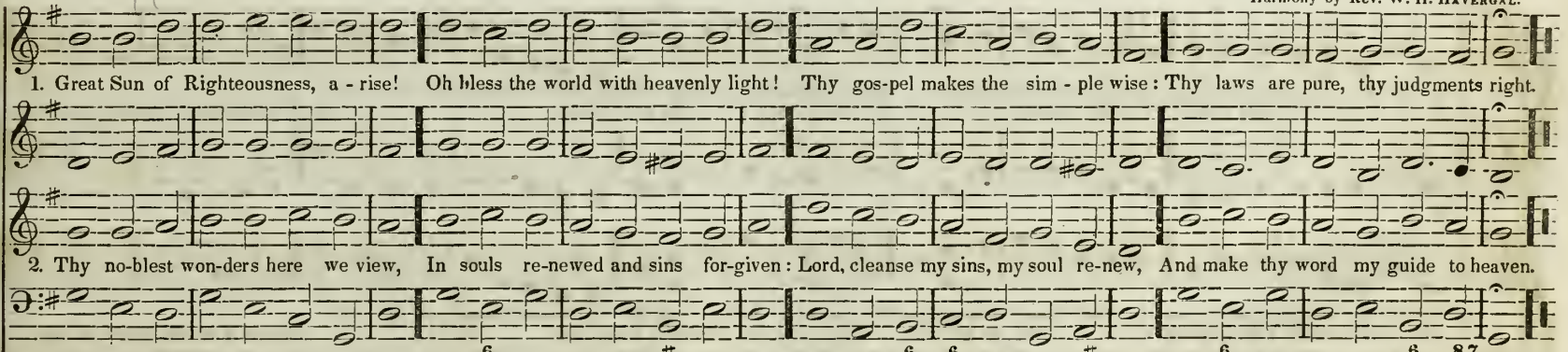
PSALM 100. (French Tune.*)

Composed into four parts, by
I. DOWLAND, Doc. of Mus. (Died 1609.)


All peo-ple that on earth do dwell, Sing to the Lord with cheer - ful voice; Him serve with fear, his praise foretell, Come ye be - fore him and re - joice.
All peo-ple that on earth do dwell, Sing to the Lord with cheerful voice; Him serve with fear, his praise foretell, Come ye be - fore him and re - joice.

* *The Old Hundredth, from Ravencroft's "Whole Booke of Psalmes."*

BAVA. L. M. (Old "Ten Commandments" Tune.)

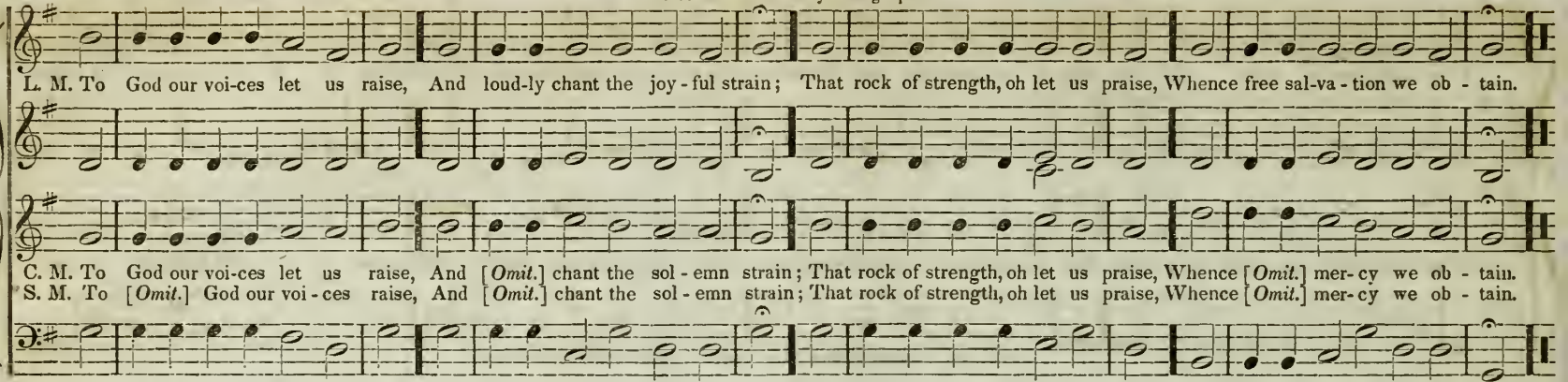
From the German Psalter, 1562.
Harmony by Rev. W. H. HAVERGAL.

1. Great Sun of Righteousness, a - rise! Oh bless the world with heavenly light! Thy gos-pel makes the sim - ple wise: Thy laws are pure, thy judgments right.
2. Thy no-blest won-ders here we view, In souls re-newed and sins for-given: Lord, cleanse my sins, my soul re-new, And make thy word my guide to heaven.

This tune is found in all the best collections of Psalmody. From its constant publication, in all the olden collections, it may be supposed to have been a special favorite. Rink has fugued upon it in his Organ School, and it has been arranged in many ways by Editors and Publishers of Church Music. It is fully equal in every thing but recollections and associations to the "Tune of Tunes" even "The Old Hundredth."

STERLING. L. M.*

Old Chant.

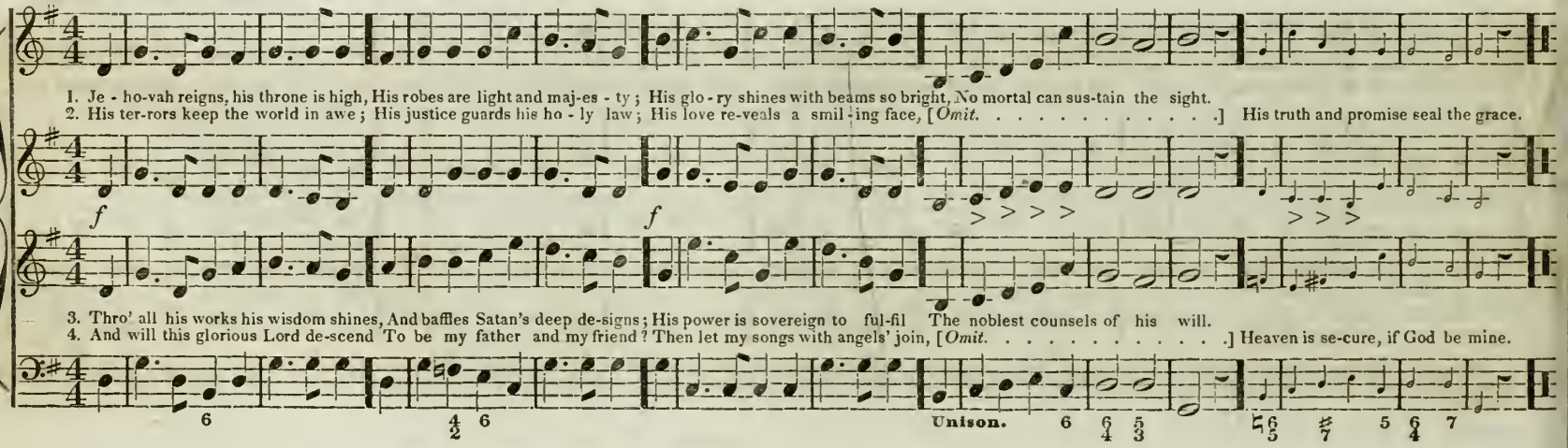
Treble and Tenor may change parts.


L. M. To God our voi-ces let us raise, And loud-ly chant the joy-ful strain; That rock of strength, oh let us praise, Whence free sal-va-tion we ob-tain.
C. M. To God our voi-ces let us raise, And [Omit.] chant the sol-emn strain; That rock of strength, oh let us praise, Whence [Omit.] mer-cy we ob-tain.
S. M. To [Omit.] God our voi-ces raise, And [Omit.] chant the sol-emn strain; That rock of strength, oh let us praise, Whence [Omit.] mer-cy we ob-tain.

* Common Metre *by omitting the second and third notes of the* second *and* fourth *lines.* Short Metre *by omitting the second and third notes of the* first, second, *and* fourth *lines.*

SHALEM. L. M.

A. METHFESSEL.


1. Je-ho-vah reigns, his throne is high, His robes are light and maj-es-ty; His glo-ry shines with beams so bright, No mortal can sus-tain the sight.
2. His ter-rors keep the world in awe; His justice guards his ho-ly law; His love re-veals a smil-ing face, [Omit. . . . . .] His truth and promise seal the grace.
f
f
3. Thro' all his works his wisdom shines, And baffles Satan's deep de-signs; His power is sovereign to ful-fil The noblest counsels of his will.
4. And will this glorious Lord de-scend To be my father and my friend? Then let my songs with angels' join, [Omit. . . . . .] Heaven is se-cure, if God be mine.
Unison.

ZURIN. L. M.

1. Bless, O my soul, the liv - ing God, Call home thy tho'ts that rove a - broad; Let all the powers with - in me join In work and wor - ship so di - vine.
2. Bless, O my soul, the God of grace; His fa-vors claim thy high-est praise; Let not the won - ders he hath wrought Be lost in si - lence and for-got.

f Steady Time.

3. 'Tis he, my soul, that sent his Son To die for crimes which thou hast done: He owns the ran - som, and for-gives The hour - ly fol - lies of our lives.
4. Let ev - ery land his power con-fess, Let all the earth a - dore his grace: My heart and tongue with rap-ture join, In work and wor - ship so di-vine.

WELLS. L. M.* (Berwick Tune.)

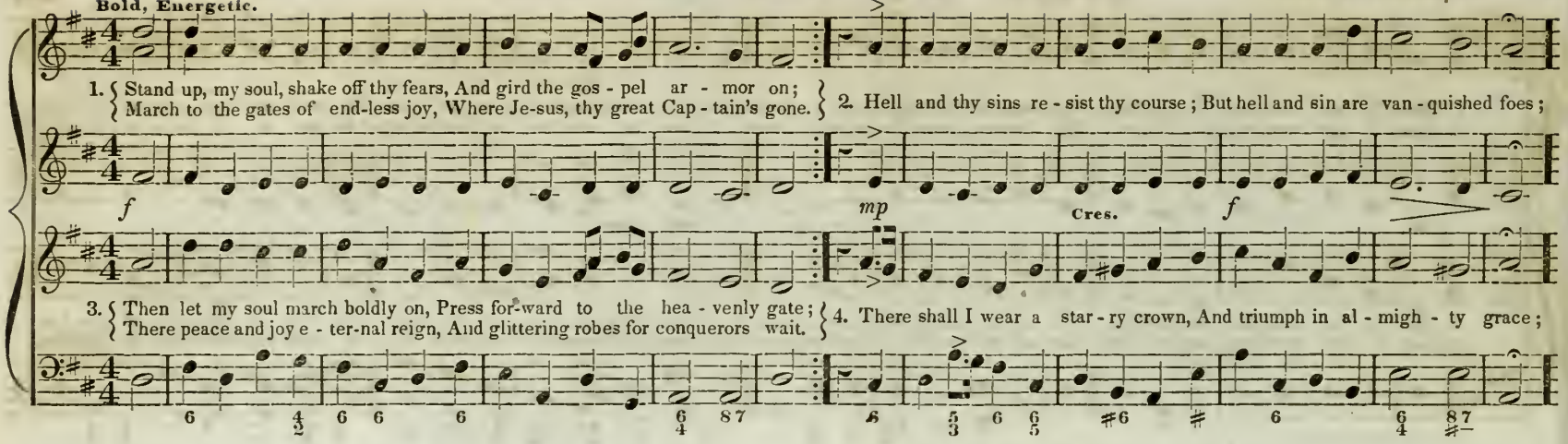
I. HOLDROYD.

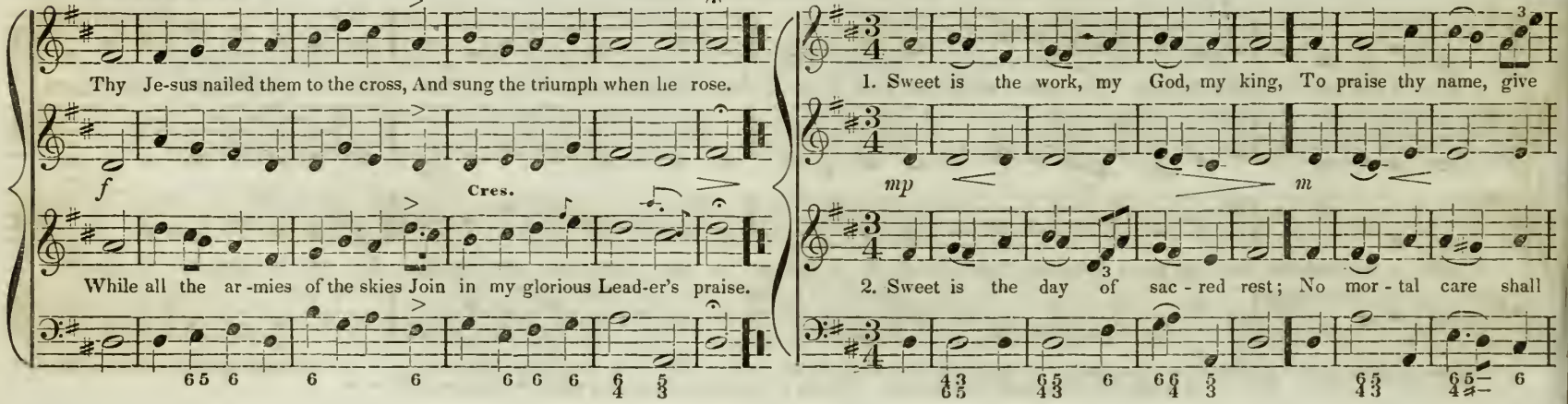
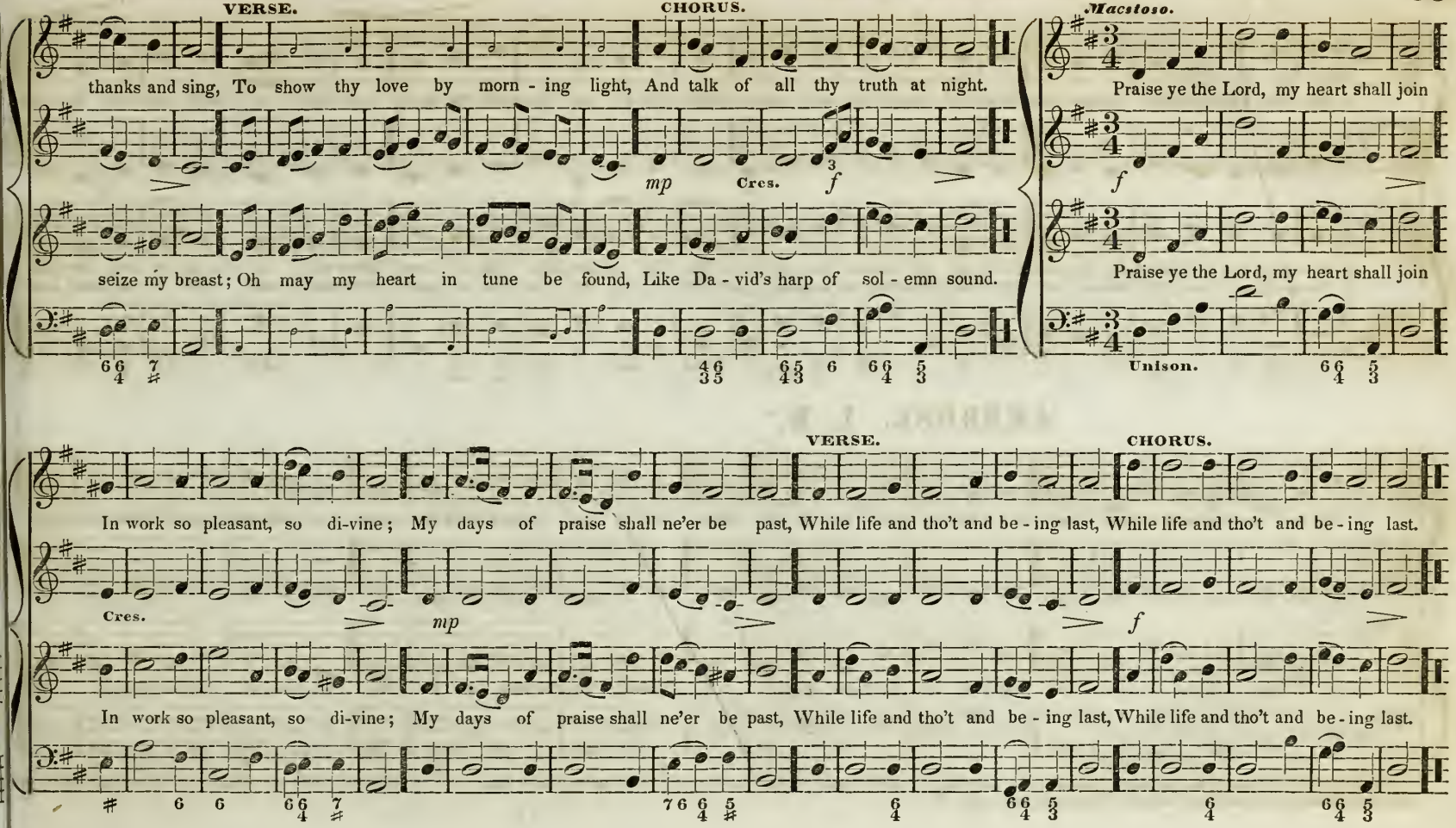
1. Life is the time to serve the Lord, The time t'in-sure the great re-ward; And while the lamp holds out to burn, The vil - est sin - ner may re - turn.
2. Life is the hour that God hath given T'es-cape from hell, and fly to heaven; The day of grace, and mor-tals may Se - cure the bless-ings of the day.

* *This tune is found in the "Spiritual Man's Companion," by Israel Holdroyd, Philo-Musicæ, London, 1753. It is there called "Berwick Tune." Dr. Gauntlett calls it a "German Choral." It is often printed in notes of equal length. The key of C will bring the melody within the compass of all voices.*

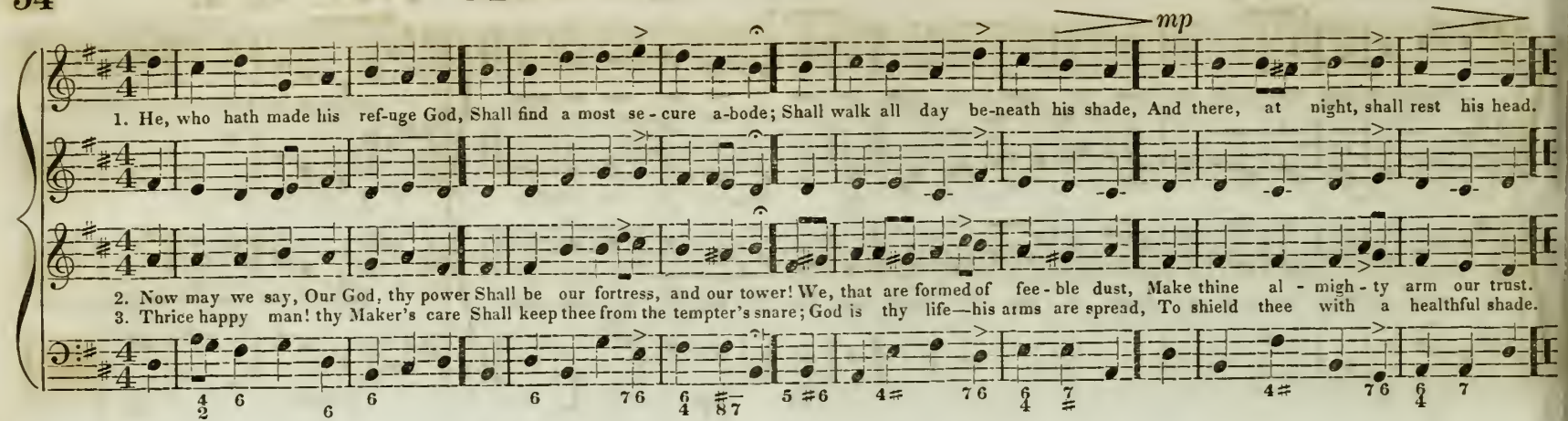
PURDAY. L. M. Double.

JOHN R. STRAUSS.

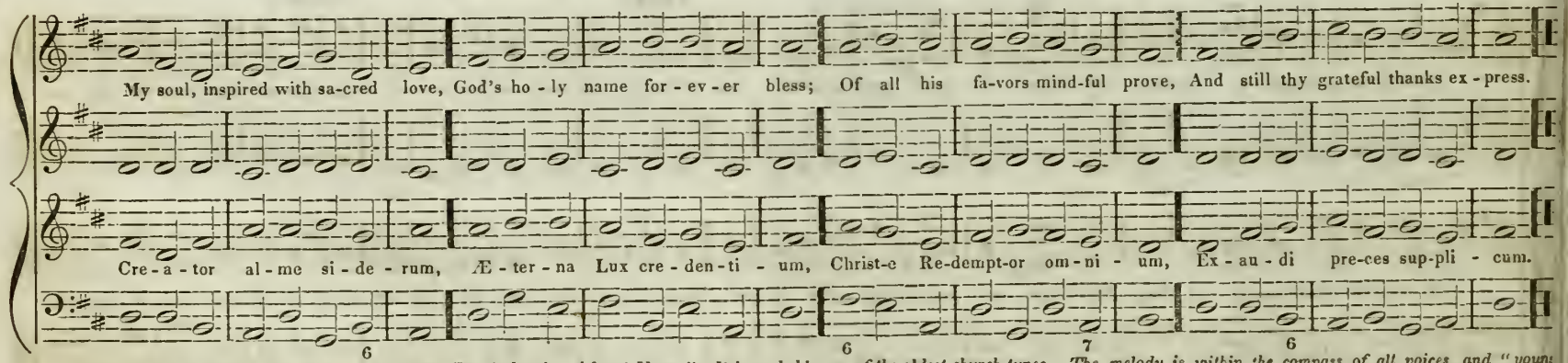

Bold, Energetic.
1. Stand up, my soul, shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of end-less joy, Where Je-sus, thy great Cap - tain's gone.
2. Hell and thy sins re - sist thy course; But hell and sin are van - quished foes;
f
mp
Cres.
f
3. Then let my soul march boldly on, Press for-ward to the hea - venly gate; There peace and joy e - ter-nal reign, And glittering robes for conquerors wait.
4. There shall I wear a star - ry crown, And triumph in al - migh - ty grace;

SORON. L. M.

Thy Je-sus nailed them to the cross, And sung the triumph when he rose.
f
Cres.
While all the ar-mies of the skies Join in my glorious Lead-er's praise.
1. Sweet is the work, my God, my king, To praise thy name, give
mp
m
2. Sweet is the day of sac - red rest; No mor - tal care shall

VERSE.
CHORUS.
thanks and sing, To show thy love by morn - ing light, And talk of all thy truth at night.
mp
Cres.
f
seize my breast; Oh may my heart in tune be found, Like Da - vid's harp of sol - emn sound.
Maestoso.
Praise ye the Lord, my heart shall join
f
Praise ye the Lord, my heart shall join
Unison.
VERSE.
CHORUS.
In work so pleasant, so di-vine; My days of praise shall ne'er be past, While life and tho't and be - ing last, While life and tho't and be - ing last.
Cres.
mp
f
In work so pleasant, so di-vine; My days of praise shall ne'er be past, While life and tho't and be - ing last, While life and tho't and be - ing last.

DEWY. L. M.

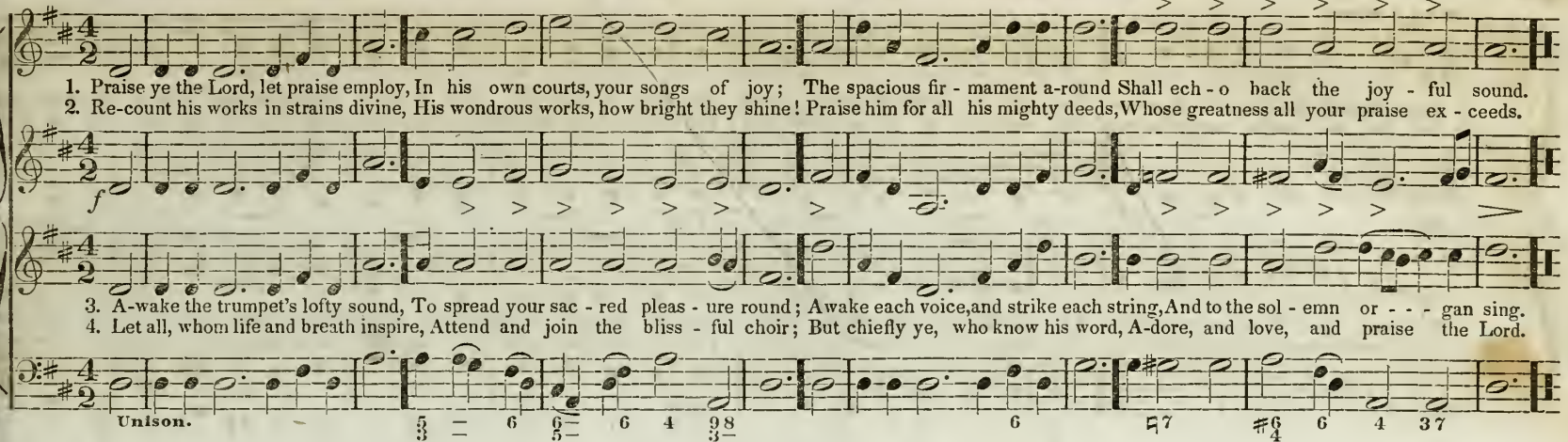
W. H. VEIT. 1847.

mp
1. He, who hath made his ref-uge God, Shall find a most se-cure a-bode; Shall walk all day be-neath his shade, And there, at night, shall rest his head.
2. Now may we say, Our God, thy power Shall be our fortress, and our tower! We, that are formed of fee-ble dust, Make thine al-migh-ty arm our trust.
3. Thrice happy man! thy Maker's care Shall keep thee from the tempter's snare; God is thy life—his arms are spread, To shield thee with a healthful shade.

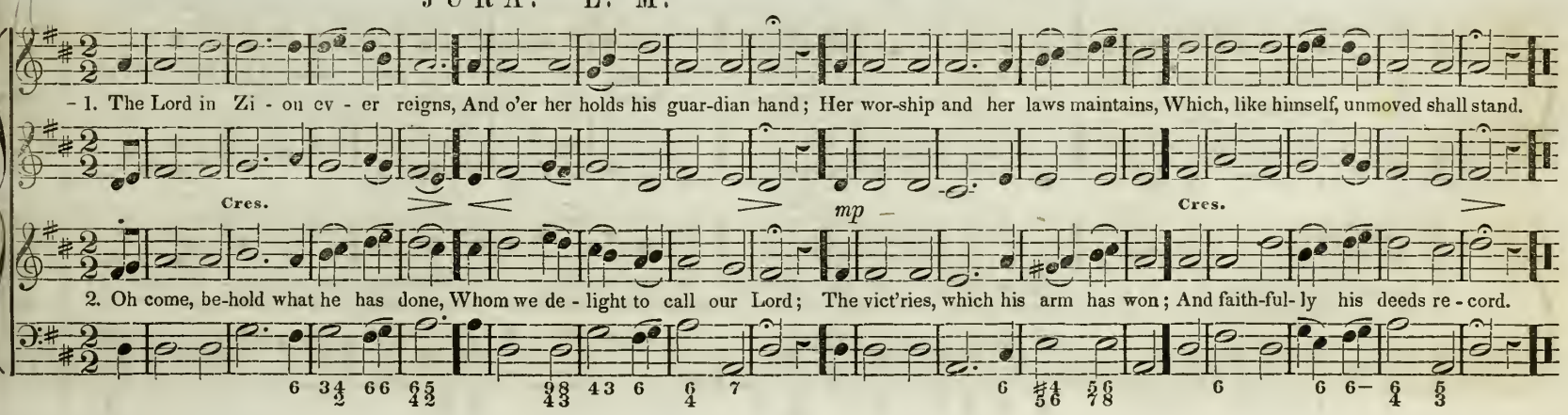
AMBROSE. L. M.*


My soul, inspired with sa-cred love, God's ho-ly name for-ev-er bless; Of all his fa-vors mind-ful prove, And still thy grateful thanks ex-press.
Cre-a-tor al-me si-de-rum, Æ-ter-na Lux cre-den-ti-um, Christ-e Re-dempt-or om-ni-um, Ex-au-di pre-ces sup-pli-cum.

* *This is called in some of the old service books, "The Ambrosian Advent Hymn." It is probably one of the oldest church tunes. The melody is within the compass of all voices, and "young men, and maidens; old men, and children" may unite in singing it.*

ARAD. L. M.


1. Praise ye the Lord, let praise employ, In his own courts, your songs of joy; The spacious fir - mament a-round Shall ech - o back the joy - ful sound.
2. Re-count his works in strains divine, His wondrous works, how bright they shine! Praise him for all his mighty deeds, Whose greatness all your praise ex - ceeds.
f
3. A-wake the trumpet's lofty sound, To spread your sac - red pleas - ure round; Awake each voice, and strike each string, And to the sol - emn or - - - gan sing.
4. Let all, whom life and breath inspire, Attend and join the bliss - ful choir; But chiefly ye, who know his word, A-dore, and love, and praise the Lord.
Unison.

JURA. L. M.

1. The Lord in Zi - on ev - er reigns, And o'er her holds his guar-dian hand; Her wor-ship and her laws maintains, Which, like himself, unmoved shall stand.
Cres.
mp
Cres.
2. Oh come, be-hold what he has done, Whom we de - light to call our Lord; The vict'ries, which his arm has won; And faith-ful - ly his deeds re - cord.

VIOTTI. L. M.

Arranged from VIOTTI.

Dolce e Piano.

1. Sweet harp of Ju-dah, shall thy sound No more be heard on earthly ground, Nor mor - tal raise the lay a - gain That rung thro' Judah's saint-ed reign.
2. No! for to higher worlds be-long The won-ders of thy sa - cred song: Thy prophet bards might sweep thy chords, Thy glo-rious bur-then was the Lord's.

Pia. *p* Cres. Dim. *Pia.* Cres. Cres.

3. Tho' faint - ly swell thy notes sublime; Far dis-tant down the stream of time; Yet, to our ears the sounds are given, And e'vn thy ech - o tells of heaven
4. Thro' worlds remote, the old, the new; Thro' realms nor Rome, nor Israel knew; The Christian hears, and, by thy tone, Sweet harp of Ju - dah! tunes his own.

UTON. L. M.

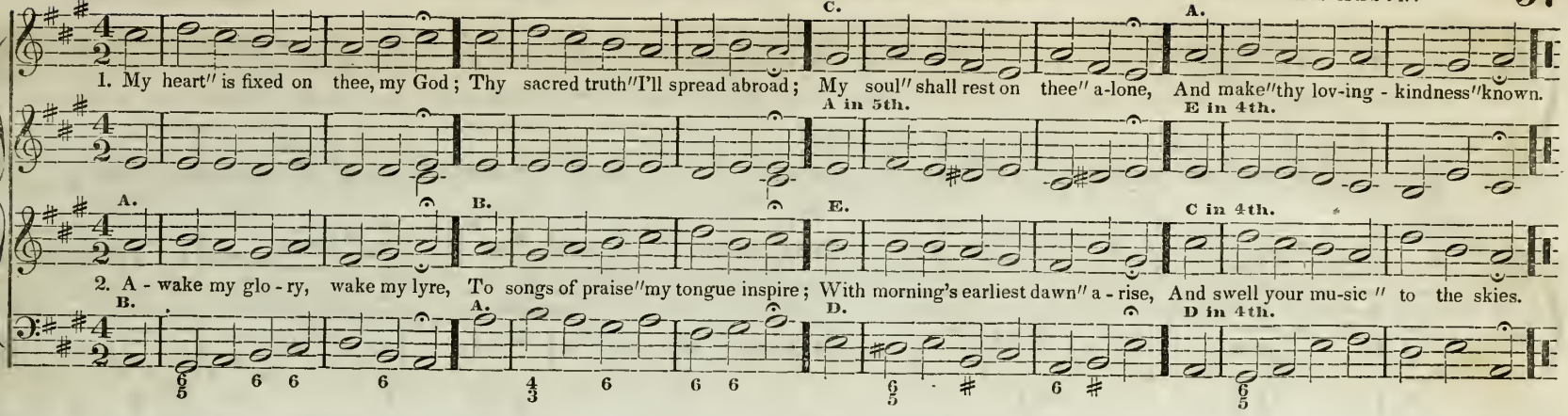
C. SCHULZ.

1. Oh ren-der thanks to God a - bove, The fountain of e - ter - nal love; Whose mercy firm thro' a - ges past, Has stood and shall for - ev - er last.
2. Who can his migh-ty deeds ex-press, Not on-ly vast but num-ber-less? What mor-tal el - o-quence can raise, His trib-ute of im-mor - tal praise?

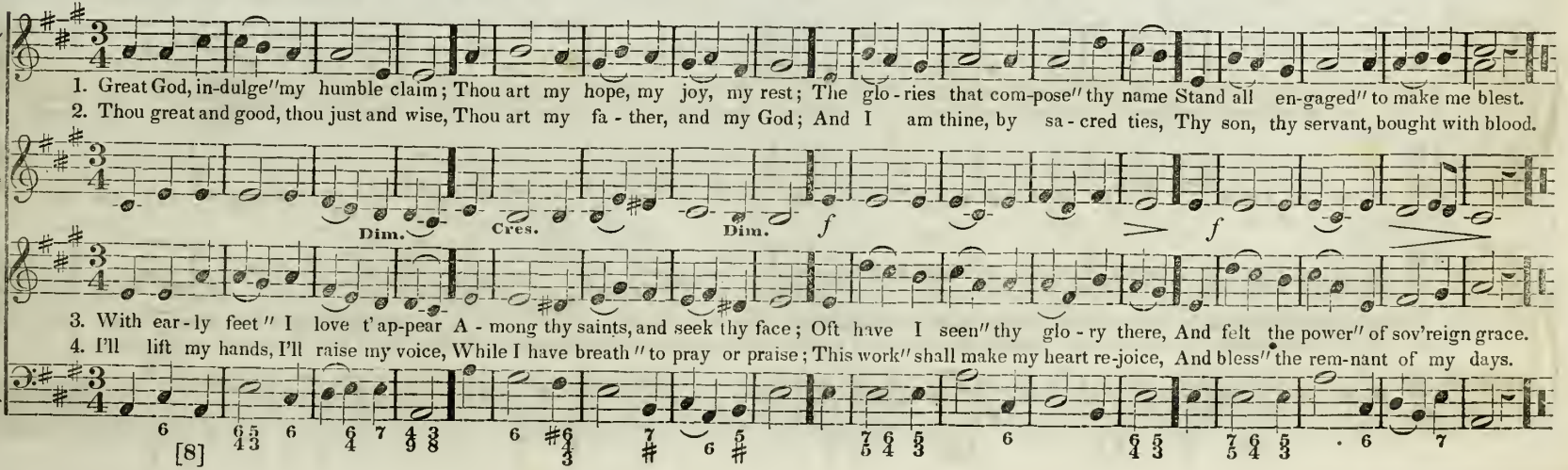
Cres.

3. Ex-tend to me that fa - vor, Lord, Thou to thy cho - sen dost af-ford; When thou re-turn'st to set them free, Let thy sal - va - tion vis - it me.
4. Oh ren-der thanks to God a - bove, The fountain of e - ter - nal love, Whose mercy firm thro' a - ges past, Has stood and shall for - ev - er last.

CHORAL. L. M.

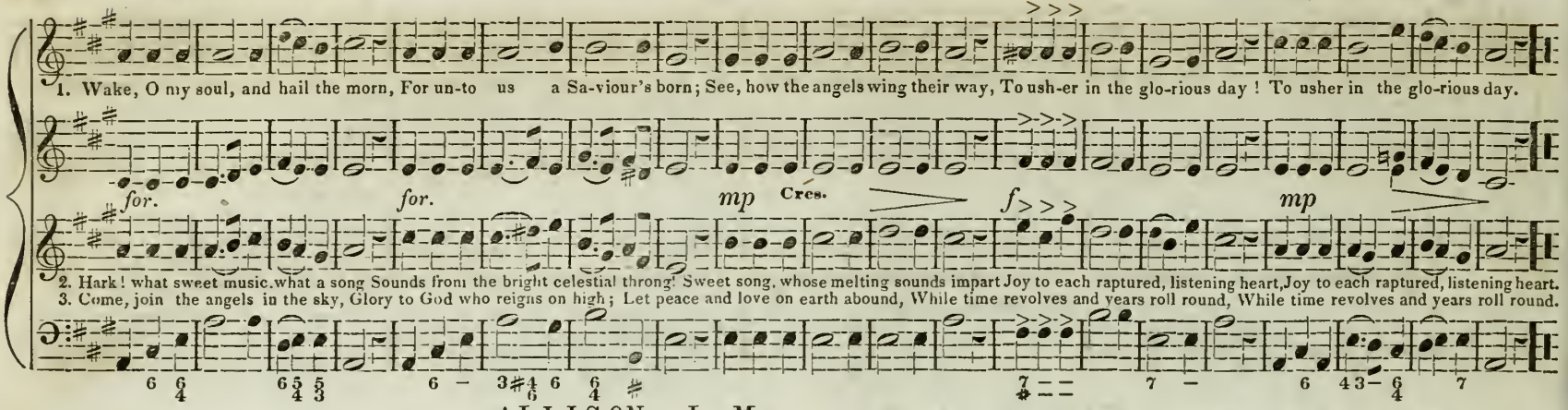

1. My heart" is fixed on thee, my God; Thy sacred truth"I'll spread abroad; My soul" shall rest on thee" a-lone, And make"thy lov-ing - kindness"known.
2. A - wake my glo - ry, wake my lyre, To songs of praise"my tongue inspire; With morning's earliest dawn" a - rise, And swell your mu-sic " to the skies.
C.
A.
A in 5th.
E in 4th.
B.
E.
C in 4th.
D.
D in 4th.

EXTON. L. M.


1. Great God, in-dulge"my humble claim; Thou art my hope, my joy, my rest; The glo - ries that com-pose" thy name Stand all en-gaged" to make me blest.
2. Thou great and good, thou just and wise, Thou art my fa - ther, and my God; And I am thine, by sa - cred ties, Thy son, thy servant, bought with blood.
Dim.
Cres.
Dim.
f
f
3. With ear - ly feet" I love t'ap-pear A - mong thy saints, and seek thy face; Oft have I seen" thy glo - ry there, And felt the power" of sov'reign grace.
4. I'll lift my hands, I'll raise my voice, While I have breath" to pray or praise; This work" shall make my heart re-joice, And bless" the rem-nant of my days.

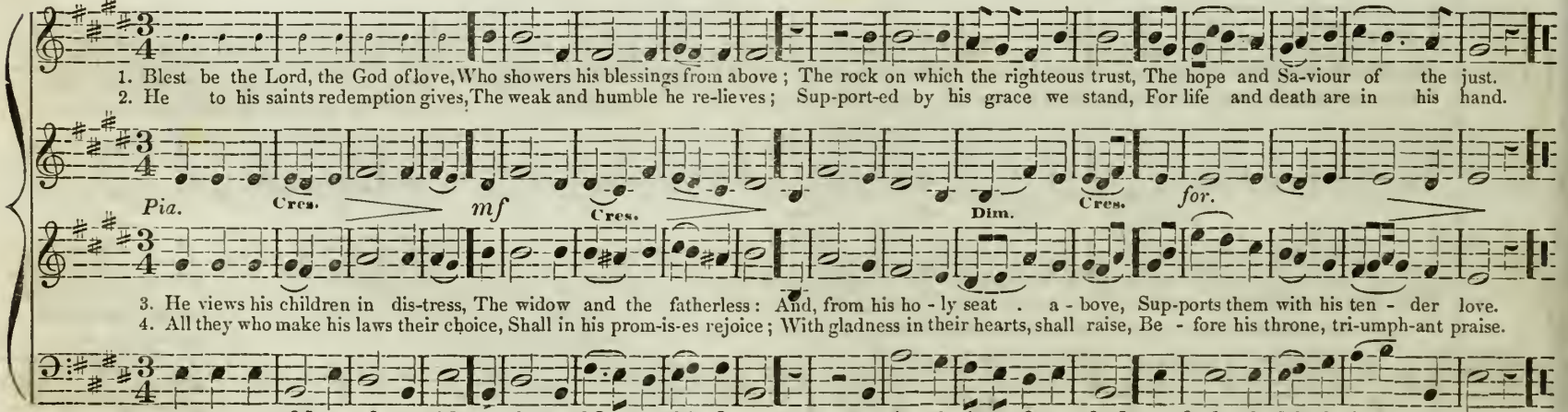
PARK STREET. L. M.

Arranged from VENUA.

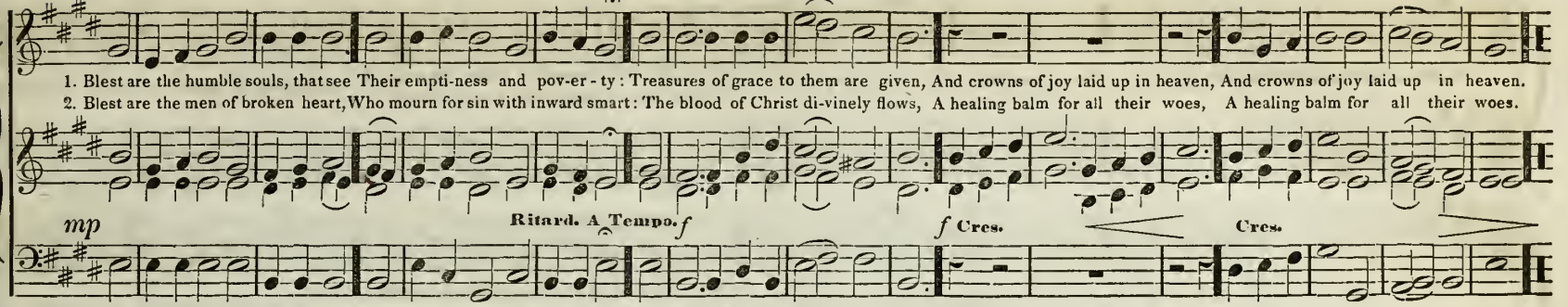

1. Wake, O my soul, and hail the morn, For un-to us a Sa-viour's born; See, how the angels wing their way, To ush-er in the glo-rious day! To usher in the glo-rious day.
for.
for.
mp
Cres.
f
mp
2. Hark! what sweet music what a song Sounds from the bright celestial throng! Sweet song, whose melting sounds impart Joy to each raptured, listening heart, Joy to each raptured, listening heart.
3. Come, join the angels in the sky, Glory to God who reigns on high; Let peace and love on earth abound, While time revolves and years roll round, While time revolves and years roll round.

ALLISON. L. M.

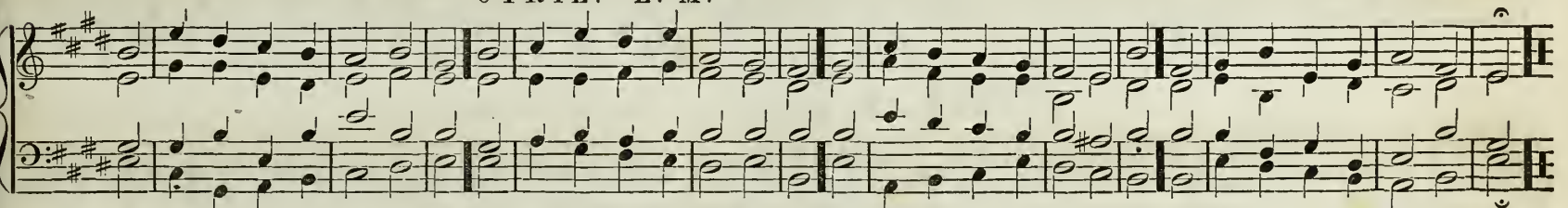
Arranged from C H. H. RINK.


1. Blest be the Lord, the God of love, Who showers his blessings from above; The rock on which the righteous trust, The hope and Sa-viour of the just.
2. He to his saints redemption gives, The weak and humble he re-lieves; Sup-port-ed by his grace we stand, For life and death are in his hand.
Pia.
Cres.
mf
Cres.
Dim.
Cres.
for.
3. He views his children in dis-tress, The widow and the fatherless: And, from his ho - ly seat . a - bove, Sup-ports them with his ten - der love.
4. All they who make his laws their choice, Shall in his prom-is-es rejoice; With gladness in their hearts, shall raise, Be - fore his throne, tri-umph-ant praise.

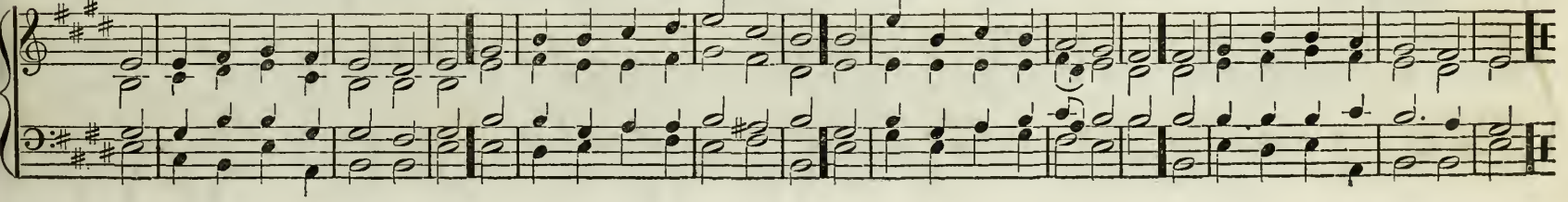
BERG. L. M.


1. Blest are the humble souls, that see Their empti-ness and pov-er - ty: Treasures of grace to them are given, And crowns of joy laid up in heaven, And crowns of joy laid up in heaven.
2. Blest are the men of broken heart, Who mourn for sin with inward smart: The blood of Christ di-vinely flows, A healing balm for all their woes, A healing balm for all their woes.
mp
Ritard. A Tempo.
f
f Cres.
Cres.

CYRIL. L. M.


A - wake my glo - ry, wake my lyre, To songs of praise my tongue inspire; With morning's ear - liest dawn a - rise, And swell your mu-sic to the skies.

UXBRIDGE. L. M.

L. MASON, 1830.

FAWCETT. L. M.

1. From all that dwell be-low the skies, Let the Cre - a - tor's praise a- rise : { : Let the Re-deem-er's name be sung, : Thro' eve-ry land, by eve-ry tongue. : } Thro' eve-ry land, by eve - ry tongue.

2. E - ter-nal are thy mer-cies, Lord ; E - ter - nal truth attends thy word, { : Thy praise shall sound from shore to shore, : Till suns shall rise and set no more. : } Till suns shall rise and set no more.

FISHER. L. M.

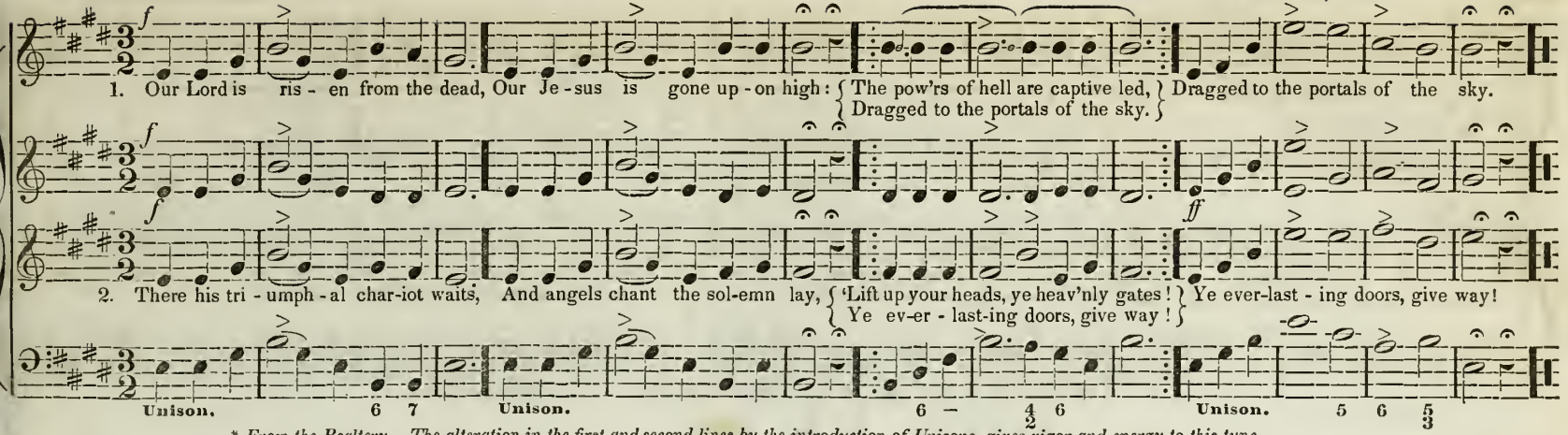
1. Now to the Lord a no - ble song! A - wake, my soul, a-wake, my tongue ; Ho-san- na to th'e - ter-nal name, And all his boundless love pro-claim.

for. *for.* Cres. *f*

2. See where it shines in Je - sus' face, The bright - est im-age of his grace ; God, in the per-son of his Son, Has all his mightiest works out-done.

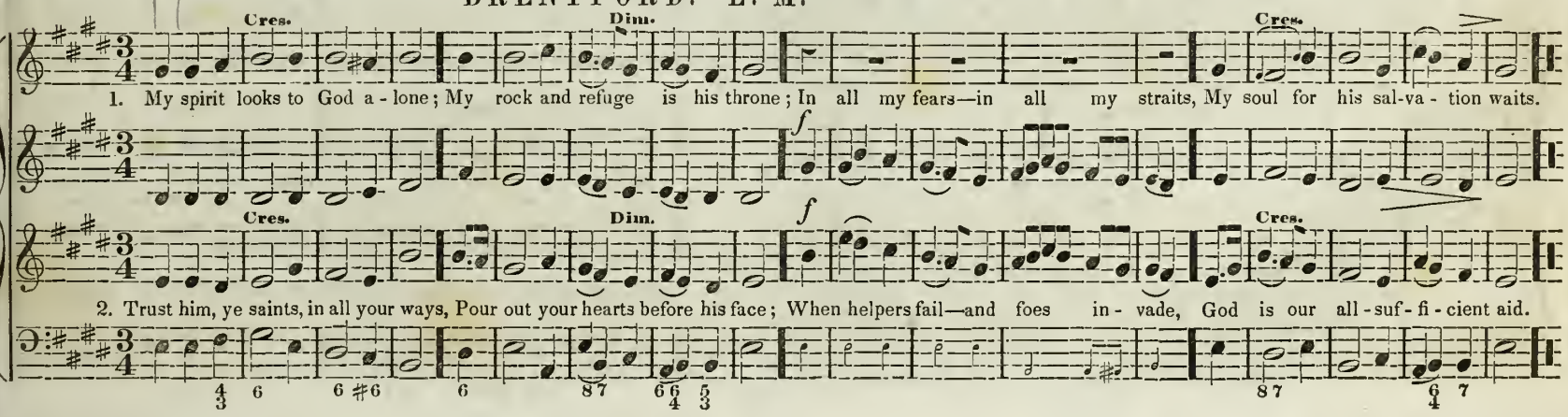
CANANDAIGUA. L. M.*

L. MASON, 1844.


1. Our Lord is ris - en from the dead, Our Je - sus is gone up - on high : { The pow'rs of hell are captive led, } Dragged to the portals of the sky.
{ Dragged to the portals of the sky. }
2. There his tri - umph - al char-iot waits, And angels chant the sol-emn lay, { 'Lift up your heads, ye heav'nly gates ! } Ye ever-last - ing doors, give way!
{ Ye ev-er - last-ing doors, give way ! }
Unison.
Unison.
Unison.

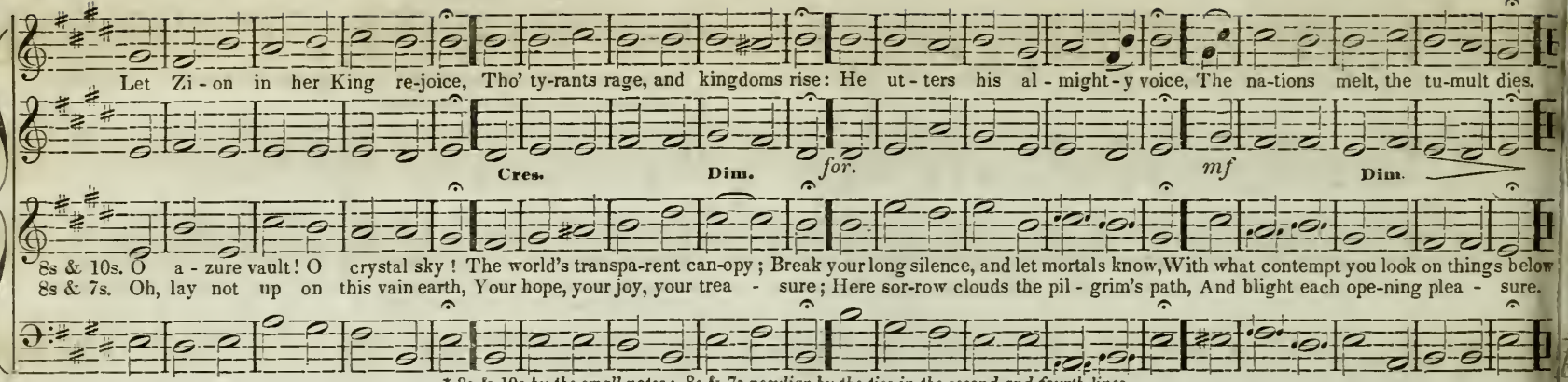
* *From the Psaltery. The alteration in the first and second lines by the introduction of Unisons, gives vigor and energy to this tune.*

BRENTFORD. L. M.


Cres.
Dim.
Cres.
1. My spirit looks to God a - lone; My rock and refuge is his throne; In all my fears—in all my straits, My soul for his sal-va - tion waits.
Cres.
Dim.
Cres.
2. Trust him, ye saints, in all your ways, Pour out your hearts before his face; When helpers fail—and foes in - vade, God is our all - suf - fi - cient aid.

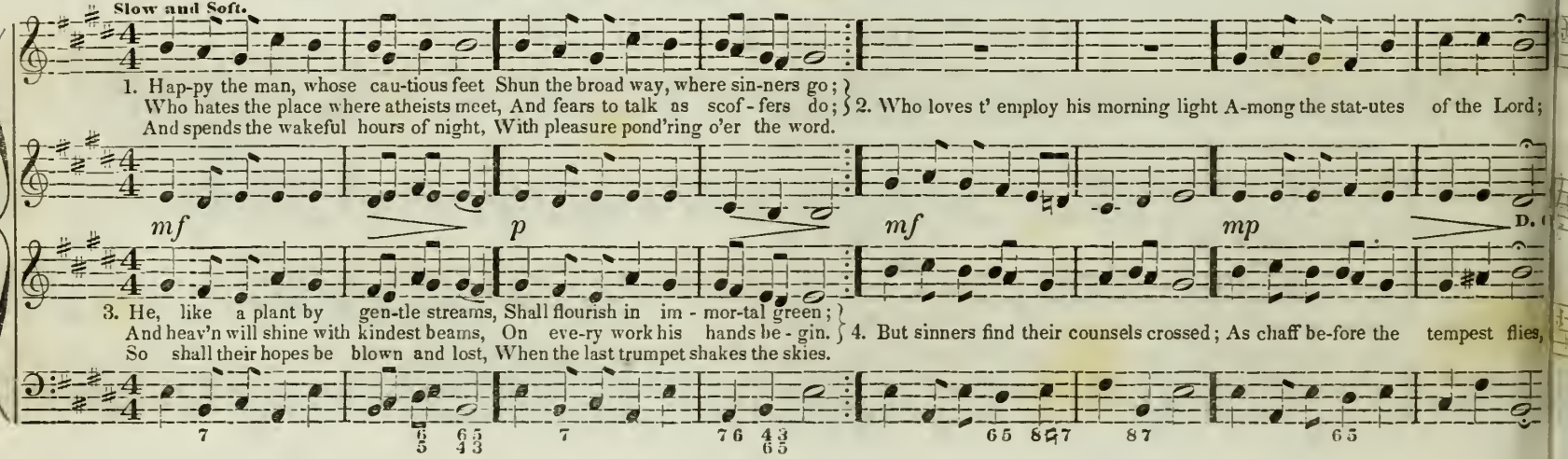
FRENCHAY. L. M.*

J. CHURCHILL,
Organist, Bristol, England.


Let Zi - on in her King re-joice, Tho' ty-rants rage, and kingdoms rise: He ut - ters his al - might - y voice, The na-tions melt, the tu-mult dies.
Cres.
Dim.
for.
mf
Dim.
8s & 10s. O a - zure vault! O crystal sky! The world's transpa-rent can-opy; Break your long silence, and let mortals know, With what contempt you look on things below
8s & 7s. Oh, lay not up on this vain earth, Your hope, your joy, your trea - sure; Here sor-row clouds the pil - grim's path, And blight each ope-ning plea - sure.

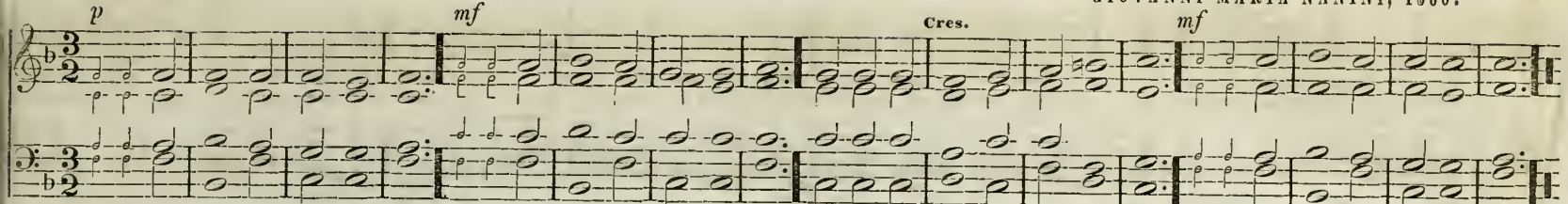
* *8s & 10s by the small notes; 8s & 7s peculiar by the ties in the second and fourth lines.*

FORKEL. L. M. Double.


Slow and Soft.
1. Hap-py the man, whose cau-tious feet Shun the broad way, where sin-ners go;
Who hates the place where atheists meet, And fears to talk as scof - fers do;
And spends the wakeful hours of night, With pleasure pond'ring o'er the word.
2. Who loves t' employ his morning light A-mong the stat-utes of the Lord;
mf
p
mf
mp
D.
3. He, like a plant by gen-tle streams, Shall flourish in im - mor-tal green;
And heav'n will shine with kindest beams, On eve-ry work his hands be - gin.
So shall their hopes be blown and lost, When the last trumpet shakes the skies.
4. But sinners find their counsels crossed; As chaff be-fore the tempest flies,
7
6 65 / 5 43
7
76 43 / 65
65 87 7
87
65

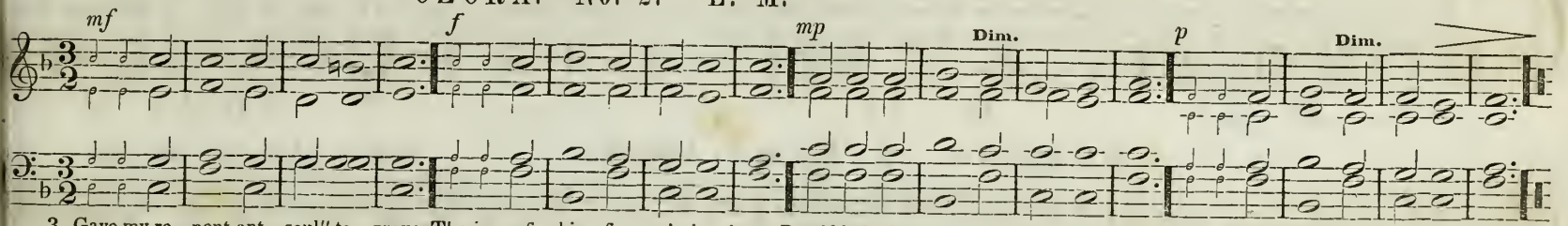
OZORA. No. 1. L. M.*

Suggested by a Stabat Mater, composed by GIOVANNI MARIA NANINI, 1560.



1. My soul, with hum-ble fer - vor raise To God" the voice of grate-ful praise: Let ev - 'ry men - tal pow'r com - bine, To bless his at - tri - butes di - vine.
2. Deep on my heart " let mem-'ry trace His acts of mer - cy " and of grace; Who, with a fa - ther's ten - der care, Sav'd me, when sinking in des - pair:

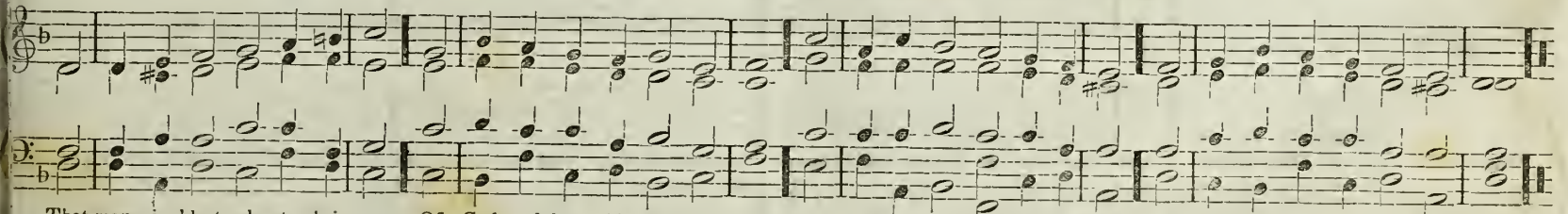
OZORA. No. 2. L. M.*



3. Gave my re - pent-ant soul" to prove The joy of his for - giv-ing love; Pour'd balm in - to my bleed-ing breast, And led my wea - ry feet" to rest.

DYCE. L. M.

Treble and Tenor may change parts in the first and third lines.



That man is blest, who stands in awe Of God, and loves his sa - cred law; His seed on earth" shall be re-nown'd, And with suc - ces-sive hon - ors " crown'd.

* COMMON METRE *by omitting the small notes in the* second *and* fourth *lines; and* SHORT METRE *by omitting all the small notes.*

DURANT. L. M.

1. Hap - py the man, whose cautious feet Shun the broad way where sinners go; Who hates the place where a - theists meet, And fears to talk as scoff - ers do;—
2. Who loves t'employ his morning light A - mong the stat-utes of the Lord; And spends the wake-ful hours of night, With pleasure pon - dering o'er the word.

mp *p* Cres. Cres.

3. He, like a plant by gentle streams, Shall flourish in im-mortal green; And heaven will shine, with kind - est beams, On eve - ry work his hands be-gin.
4. But sinners find their counsels crossed; As chaff be-fore the tem-pest flies, So shall their hopes be blown and lost, When the last trum - pet shakes the skies.

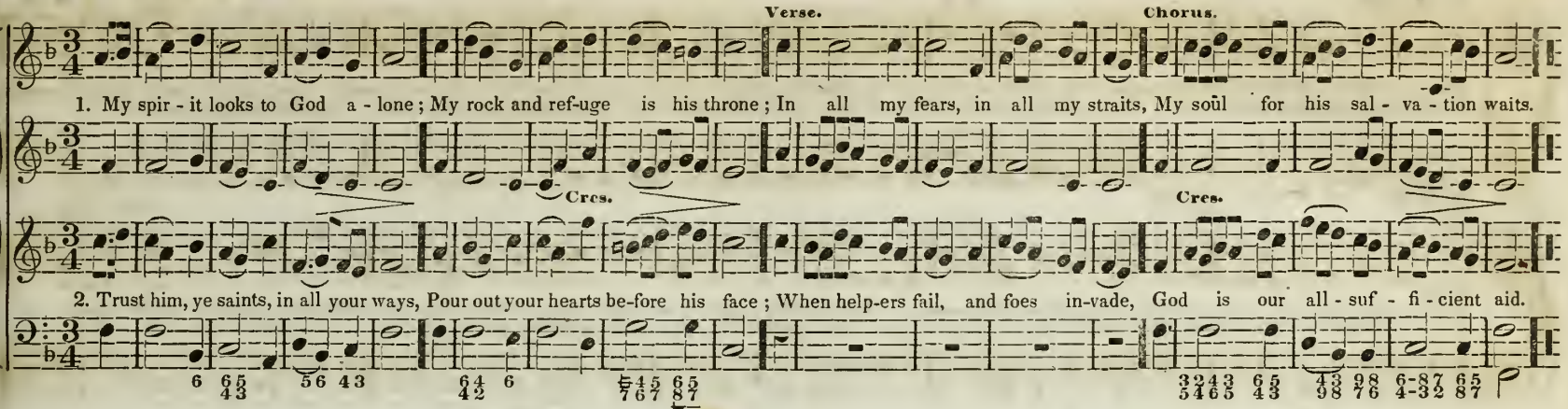
READING. L. M.; or 8's Anapestic.

GEO. F. ROOT, New York, 1848.

L. M. The Lord is good, su-preme-ly good; His mer - cy is for - ev - er sure; His truth, which always firm - ly stood, To end - less a - ges shall en - dure.

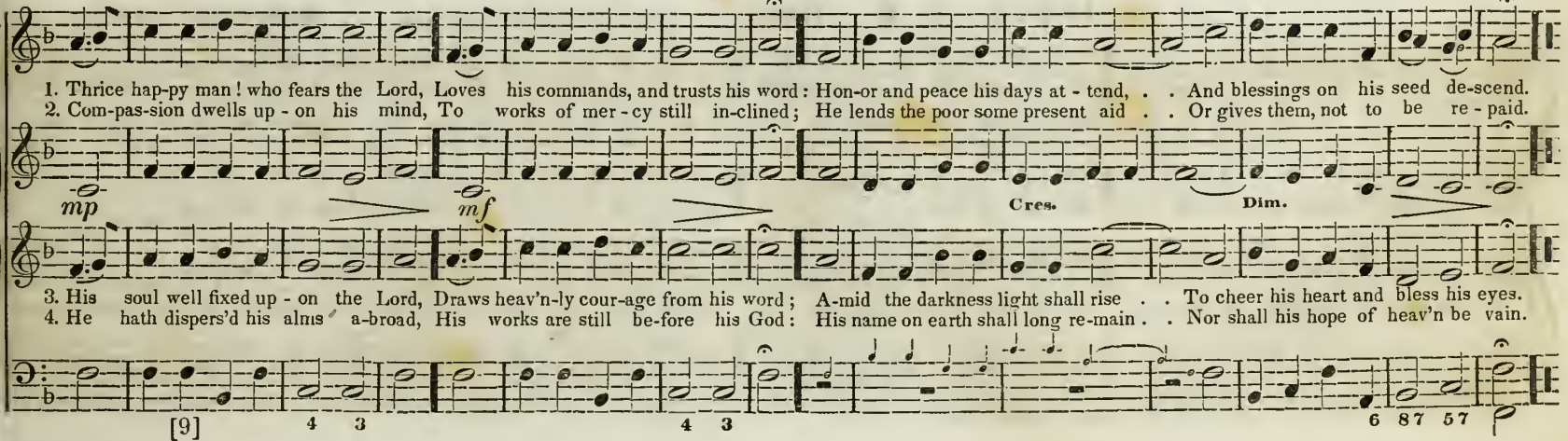
8's. Je - ho - vah is king, and he reigns, The Lord of all gods, on his throne; The strength of the hills he main-tains; The ends of the earth are his own.

NORMAL. L. M.


Verse.
Chorus.
1. My spir - it looks to God a - lone; My rock and ref-uge is his throne; In all my fears, in all my straits, My soŭl for his sal - va - tion waits.
Cres.
Cres.
2. Trust him, ye saints, in all your ways, Pour out your hearts be-fore his face; When help-ers fail, and foes in-vade, God is our all - suf - fi - cient aid.

CANTON. L. M.

Arranged from P. H. SHULTZ.


1. Thrice hap-py man! who fears the Lord, Loves his commands, and trusts his word: Hon-or and peace his days at - tend, . . And blessings on his seed de-scend.
2. Com-pas-sion dwells up - on his mind, To works of mer - cy still in-clined; He lends the poor some present aid . . Or gives them, not to be re - paid.
mp
mf
Cres.
Dim.
3. His soul well fixed up - on the Lord, Draws heav'n-ly cour-age from his word; A-mid the darkness light shall rise . . To cheer his heart and bless his eyes.
4. He hath dispers'd his alms a-broad, His works are still be-fore his God: His name on earth shall long re-main . . Nor shall his hope of heav'n be vain.
[9]

ANVERN. L. M.

Arranged from the German.

Steady time.

1. Triumphant Zi-on! lift thy head From dust and darkness and the dead! Tho' humbled long, awake at length, And gird thee with thy Saviour's strength! And gird thee with thy Saviour's strength.
2. Put all thy beauteons garments on, And let thy ex-cel-lence be known: Deck'd in the robes of righteousness, Thy glories shall the world confess, Thy glories shall the world con - fess.

mf *for.*

3. No more shall foes unclean invade, And fill thy hallow'd walls with dread! No more shall hell's insulting host Their victory and thy sorrows boast, Their victory and thy sorrows boast.
4. God from on high, has heard thy prayer; His hand thy ruin shall repair; Nor will thy watchful Monarch cease To guard thee in eternal peace, To guard thee in e-ter-nal peace.

6 6 6 7 5 7 7

IOSCO. L. M. (Prague.*)

Treble and Tenor may change parts.

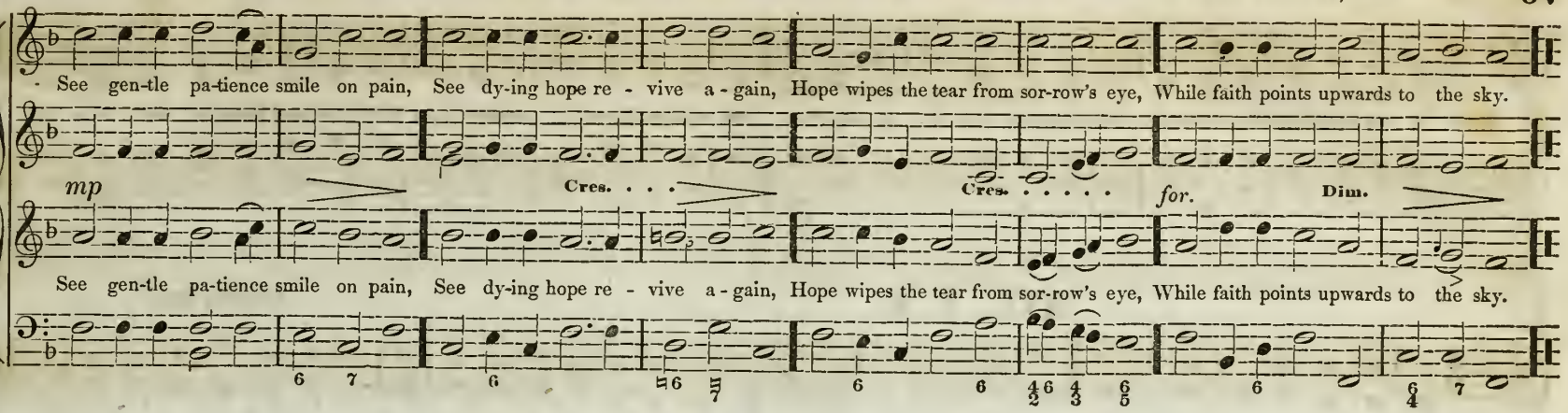
Melody by JOHN HUSS,
Burnt as a Martyr, 1415

1. The praise of Zi - on waits for thee, Great God, and praise becomes thy house; There shall thy saints thy glo - ry see, And there per-form their public vows.
2. O thou, whose mer - cy bends the skies, To save when hum-ble sin - ners pray; All lands to thee shall lift their eyes, And eve - ry yield-ing heart o - bey.
3. Soon shall the flock-ing na - tions run, To Zi - on's hill, and own their Lord; The ris - ing and the set - ting sun Shall see the Sav-iour's name a-dored.

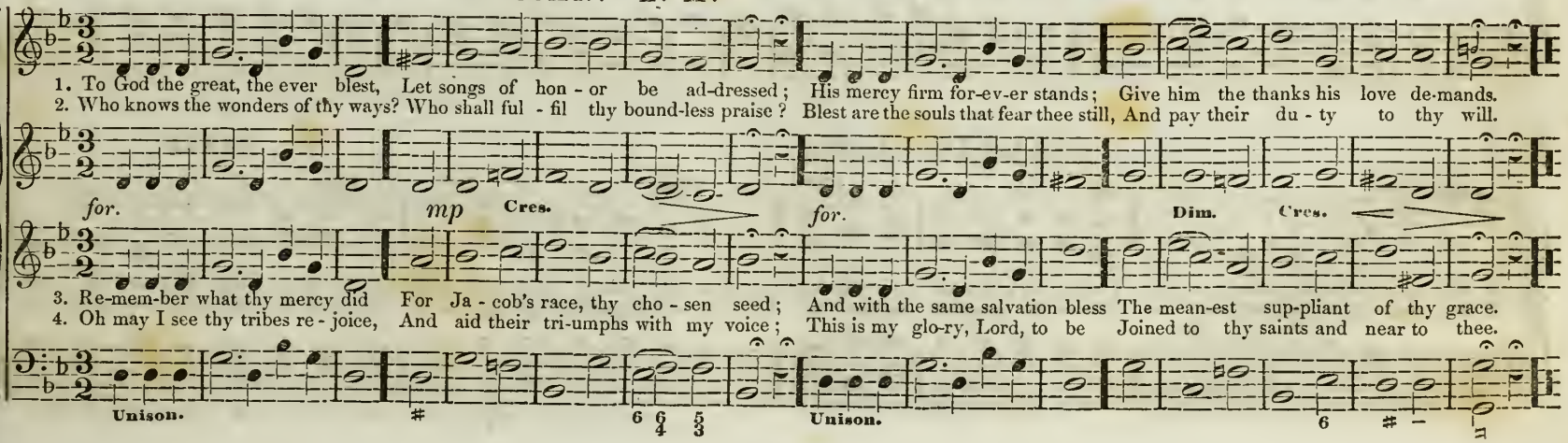
* *This fine old tune is found in most of the German Choral Books; but both in respect to melody and harmony there are various readings. We have made a slight change from the harmony in the Psaltery, (third line,) and have also given the tune in another rhythmic form.*

FEDERAL STREET. L. M.

H. K. OLIVER, 1810.

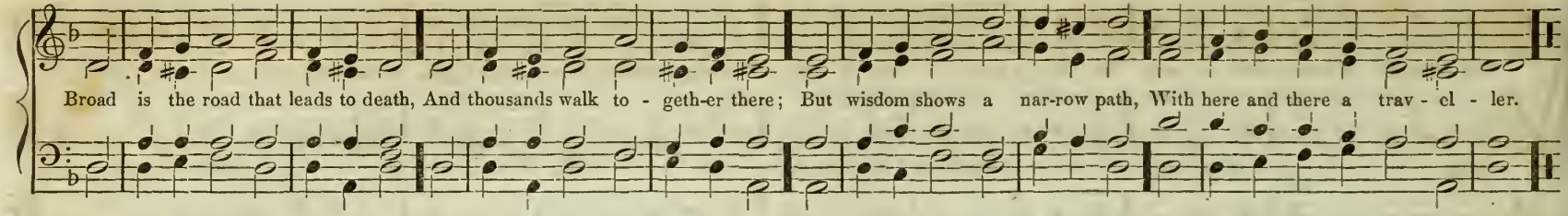

See gen-tle pa-tience smile on pain, See dy-ing hope re - vive a - gain, Hope wipes the tear from sor-row's eye, While faith points upwards to the sky.
mp
Cres.
Cres.
for.
Dim.
See gen-tle pa-tience smile on pain, See dy-ing hope re - vive a - gain, Hope wipes the tear from sor-row's eye, While faith points upwards to the sky.

CODMAN. L. M.


1. To God the great, the ever blest, Let songs of hon - or be ad-dressed; His mercy firm for-ev-er stands; Give him the thanks his love de-mands.
2. Who knows the wonders of thy ways? Who shall ful - fil thy bound-less praise? Blest are the souls that fear thee still, And pay their du - ty to thy will.
for.
mp
Cres.
for.
Dim.
Cres.
3. Re-mem-ber what thy mercy did For Ja - cob's race, thy cho - sen seed; And with the same salvation bless The mean-est sup-pliant of thy grace.
4. Oh may I see thy tribes re - joice, And aid their tri-umphs with my voice; This is my glo-ry, Lord, to be Joined to thy saints and near to thee.
Unison.
Unison.

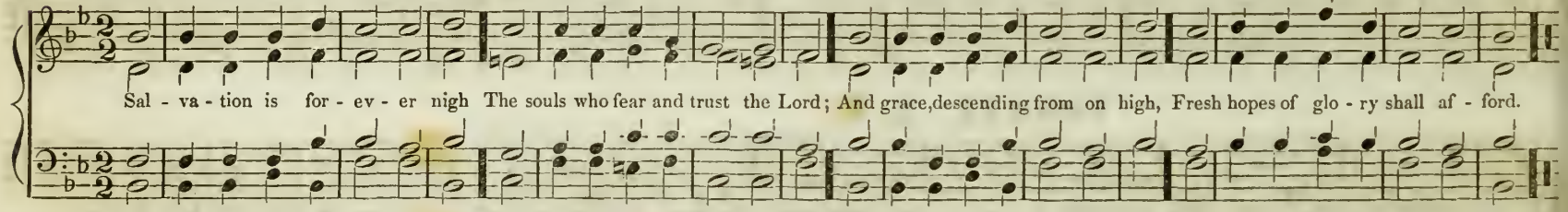
WINDHAM. L. M.

DAN'L READ, New Haven, Conn. 1800.


Broad is the road that leads to death, And thousands walk to - geth-er there; But wisdom shows a nar-row path, With here and there a trav - el - ler.

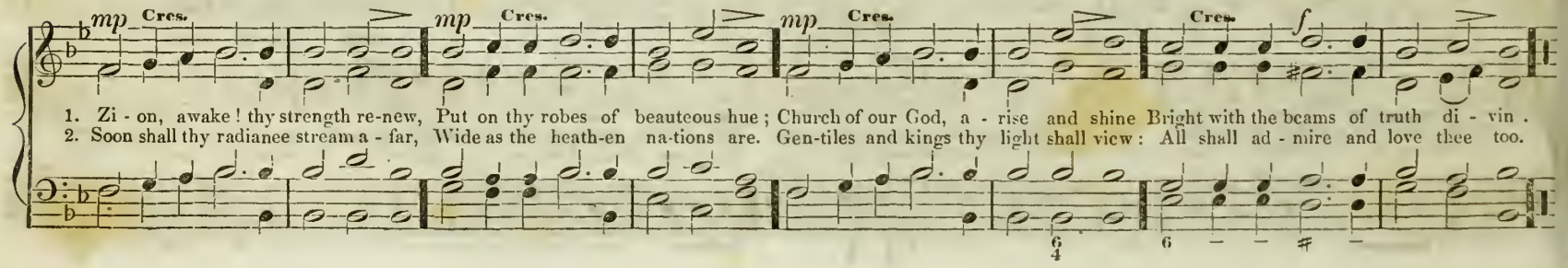
MIX. L. M.

Chanting Tune.


Sal - va - tion is for - ev - er nigh The souls who fear and trust the Lord; And grace, descending from on high, Fresh hopes of glo - ry shall af - ford.

GILEAD. L. M.

MEHUL.


mp Cres.
mp Cres.
mp Cres.
Cres. f
1. Zi - on, awake! thy strength re-new, Put on thy robes of beauteous hue; Church of our God, a - rise and shine Bright with the beams of truth di - vin.
2. Soon shall thy radiance stream a - far, Wide as the heath-en na-tions are. Gen-tiles and kings thy light shall view: All shall ad - mire and love thee too.
6/4
6

OCEAN. L. M. 6 l. or Double.

1. The Lord my pasture shall pre-pare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye: My noonday walks he shall attend, And all my midnight hours defend, My noonday

mp *mf* *mp Dolce.*

2. When in the sul-try glebe I faint, Or on the thirs-ty mountain pant, To fertile vales, and dew - y meads My weary, wand'ring steps he leads; Where peaceful rivers, soft and slow, A-mid the verdant landscape flow, Where peaceful

3. Though in the paths of death I tread, With gloomy horrors o - verspread, My steadfast heart shall fear no ill, For thou, O Lord, art with me still: Thy friendly rod shall give me aid, And guide me thro' the dreadful shade, Thy friendly

walks he shall at - tend, And all my midnight hours de-fend.

riv - ers soft and slow, A - mid the ver - dant landscape flow.

rod shall give me aid, And guide me through the dreadful shade.

CENTERVILE. L. M. or 8s Anapestic.

Recte et Retro.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

L. M. Stanza.

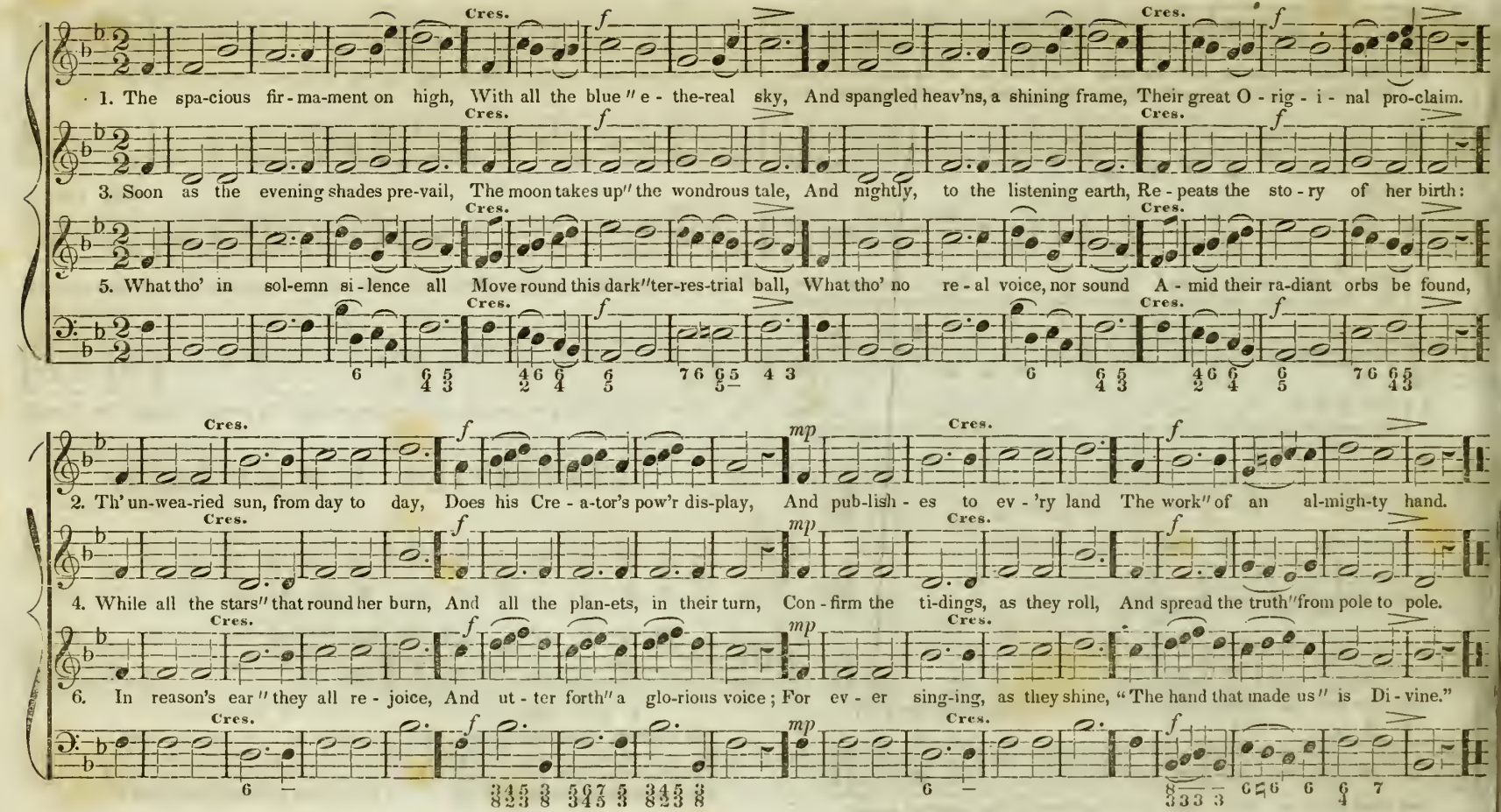
Thy mercies, Lord, shall be my song,
My song on them shall ever dwell;
To ages yet unborn my tongue,
Thy never-failing truth shall tell.

8s, Anapestic.

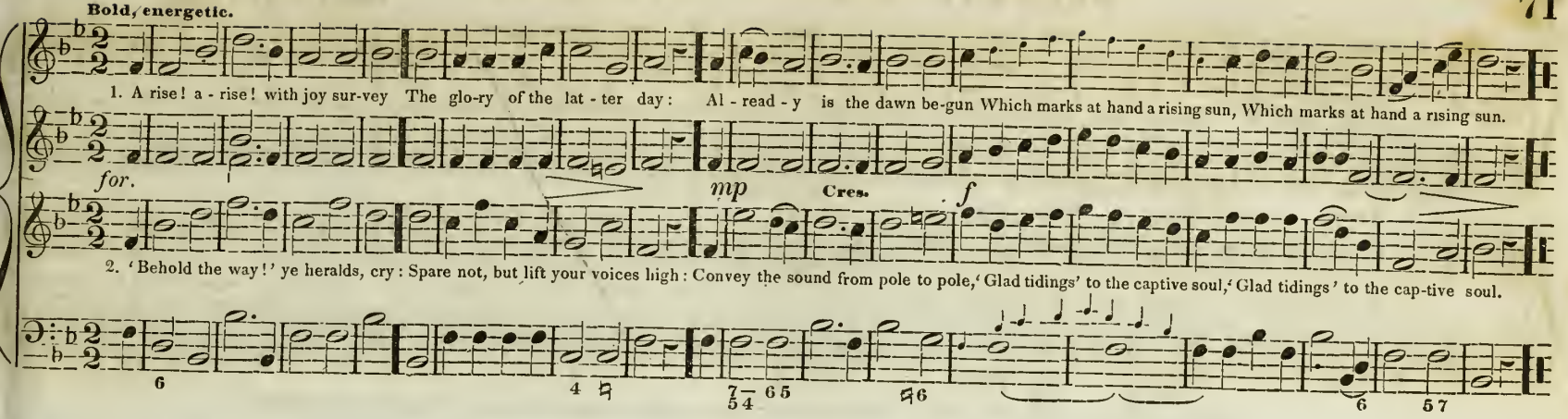
O come, let us sing to the Lord,
In God our salvation rejoice;
In psalms of thanksgiving record
His praise with one spirit and voice.

HAYDN. L. M. Double.

HAYDN.

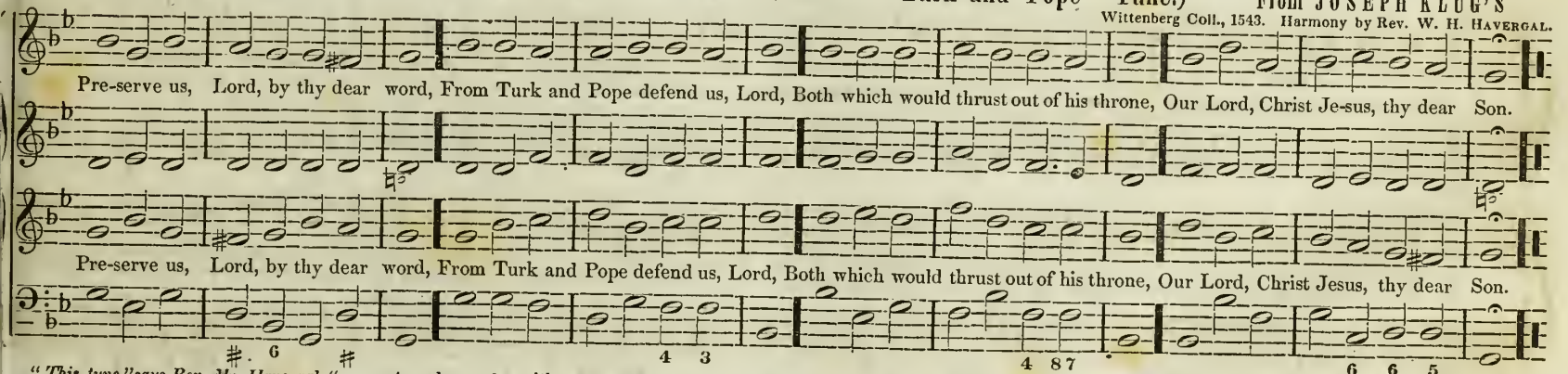
From *" The Heavens are telling the Glory of God."*

Cres.
f
mp
1. The spa-cious fir-ma-ment on high, With all the blue " e-the-real sky, And spangled heav'ns, a shining frame, Their great O-rig-i-nal pro-claim.
2. Th' un-wea-ried sun, from day to day, Does his Cre-a-tor's pow'r dis-play, And pub-lish-es to ev-'ry land The work" of an al-migh-ty hand.
3. Soon as the evening shades pre-vail, The moon takes up" the wondrous tale, And nightly, to the listening earth, Re-peats the sto-ry of her birth:
4. While all the stars" that round her burn, And all the plan-ets, in their turn, Con-firm the ti-dings, as they roll, And spread the truth" from pole to pole.
5. What tho' in sol-emn si-lence all Move round this dark" ter-res-trial ball, What tho' no re-al voice, nor sound A-mid their ra-diant orbs be found,
6. In reason's ear" they all re-joice, And ut-ter forth" a glo-rious voice; For ev-er sing-ing, as they shine, "The hand that made us" is Di-vine."

COLE. L.M.


Bold, energetic.
1. A rise! a - rise! with joy sur-vey The glo-ry of the lat - ter day: Al - read - y is the dawn be-gun Which marks at hand a rising sun, Which marks at hand a rising sun.
for.
mp
Cres.
f
2. 'Behold the way!' ye heralds, cry: Spare not, but lift your voices high: Convey the sound from pole to pole,' Glad tidings' to the captive soul,' Glad tidings' to the cap-tive soul.

WORMS. L. M. (Luther's "Turk and Pope" Tune.)

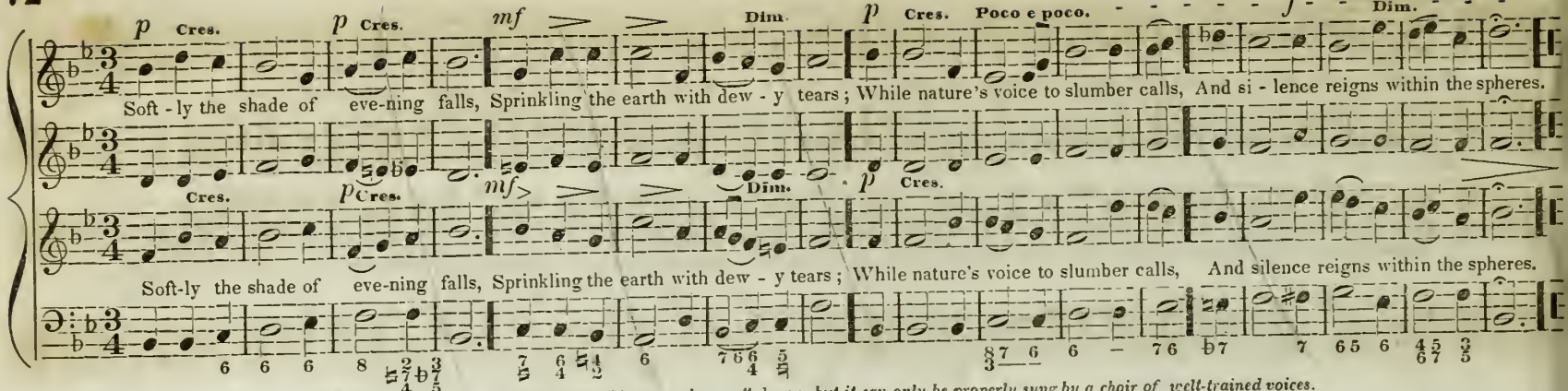
From JOSEPH KLUG'S Wittenberg Coll., 1543. Harmony by Rev. W. H. HAVERGAL.


Pre-serve us, Lord, by thy dear word, From Turk and Pope defend us, Lord, Both which would thrust out of his throne, Our Lord, Christ Je-sus, thy dear Son.
Pre-serve us, Lord, by thy dear word, From Turk and Pope defend us, Lord, Both which would thrust out of his throne, Our Lord, Christ Jesus, thy dear Son.

"This tune," says Rev. Mr. Havergal, "was extremely popular with our forefathers. It was never omitted in the old collections, and rarely in any, till the close of the last century. It is universally attributed to Luther."

GERMANY. L. M.*

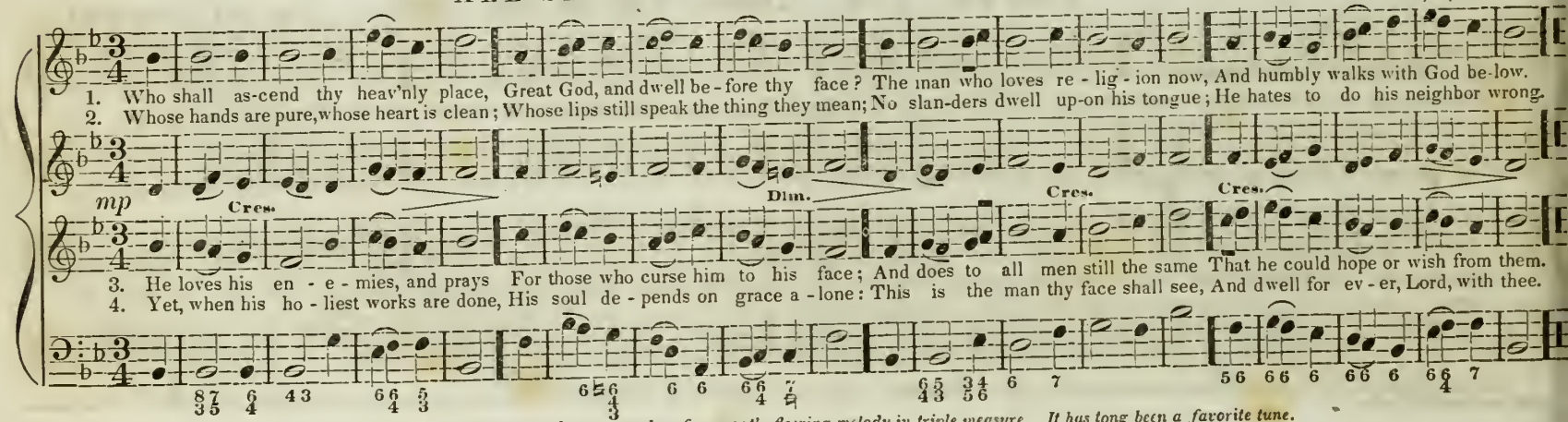
From BEETHOVEN.


p Cres.
p Cres.
mf
Dim.
p Cres.
Poco e poco.
f
Dim.
Soft - ly the shade of eve-ning falls, Sprinkling the earth with dew - y tears; While nature's voice to slumber calls, And si - lence reigns within the spheres.
Cres.
p Cres.
mf
Dim.
p Cres.
Soft-ly the shade of eve-ning falls, Sprinkling the earth with dew - y tears; While nature's voice to slumber calls, And silence reigns within the spheres.

* *Nothing can be more beautiful than this tune when well done; but it can only be properly sung by a choir of well-trained voices.*

ALL·SAINTS. L. M.*

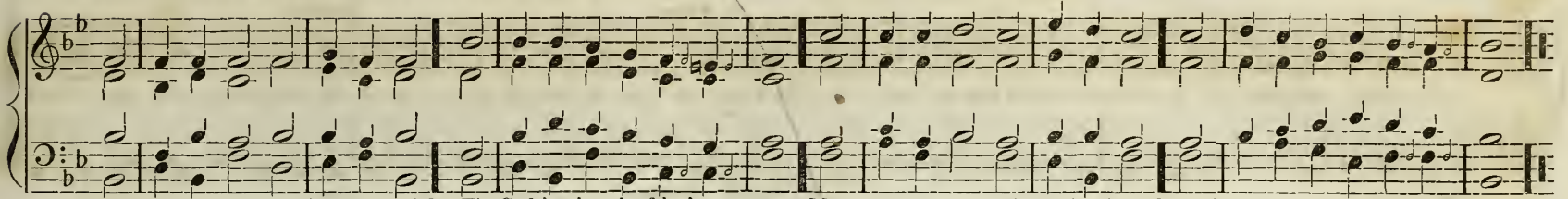
WM. KNAPP.


1. Who shall as-cend thy heav'nly place, Great God, and dwell be-fore thy face? The man who loves re - lig - ion now, And humbly walks with God be-low.
2. Whose hands are pure, whose heart is clean; Whose lips still speak the thing they mean; No slan-ders dwell up-on his tongue; He hates to do his neighbor wrong.
mp
Cres.
Dim.
Cres.
Cres.
3. He loves his en - e - mies, and prays For those who curse him to his face; And does to all men still the same That he could hope or wish from them.
4. Yet, when his ho - liest works are done, His soul de - pends on grace a - lone: This is the man thy face shall see, And dwell for ev - er, Lord, with thee.

* *All Saints is one of the finest examples of a smooth, flowing melody in triple measure. It has long been a favorite tune.*

SIGOURNEY. L. M.

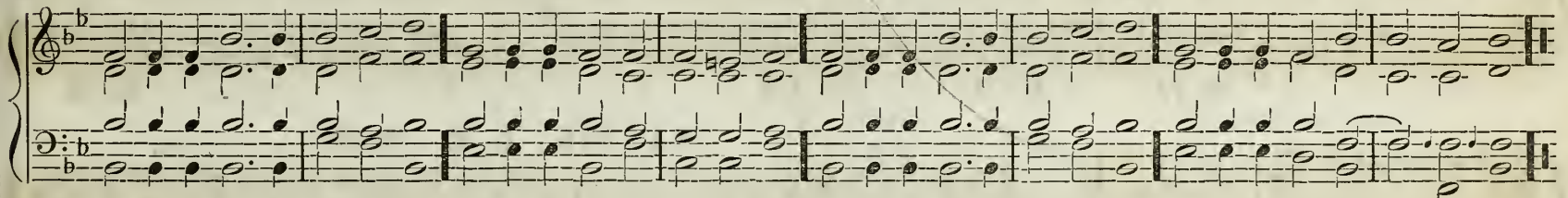
Newly arranged by L. MASON, and inserted in this work by permission of the Author.



1. Ho! eve-ry one that thirsts, draw nigh; 'Tis God in-vites the fal - len race; Mer - cy and free sal - va-tion buy; Buy wine, and milk, and gos-pel grace.
2. Come to the liv - ing wa-ters, come! Sin-ners, o - bey your Maker's call; Re - turn, ye wea-ry wand'rers, home, And find his grace is free to all.

EFFEN. L. M., or 8s & 4.

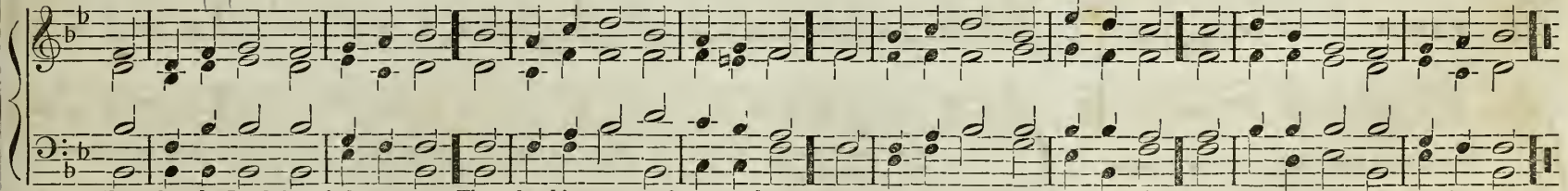
From a Swiss tune.



8s & 4. There is a calm for those who weep, A rest for wea - ry pil-grims found, They soft-ly lie, and sweet-ly sleep, Low in the ground, Low in the ground.

HEBRON. L. M.*

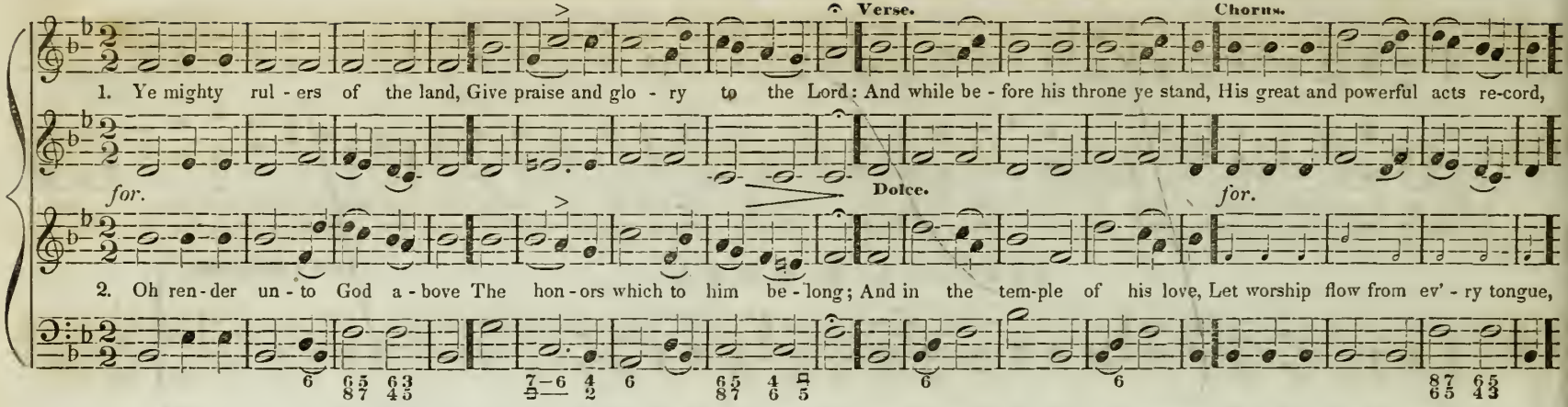
L. MASON, 1830.

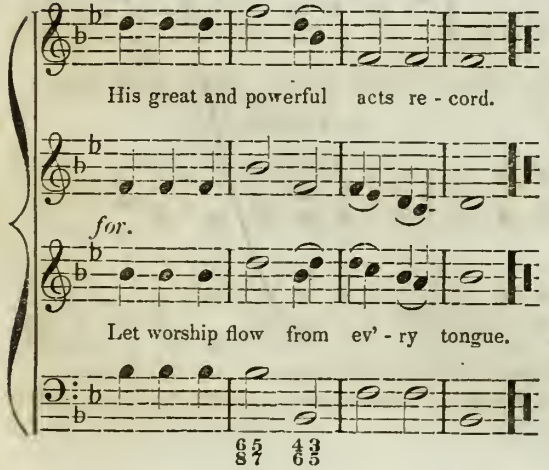


Thus far the Lord has led me on; Thus far his power prolongs my days; And eve-ry evening shall make known Some fresh me-mo - rial of his grace.

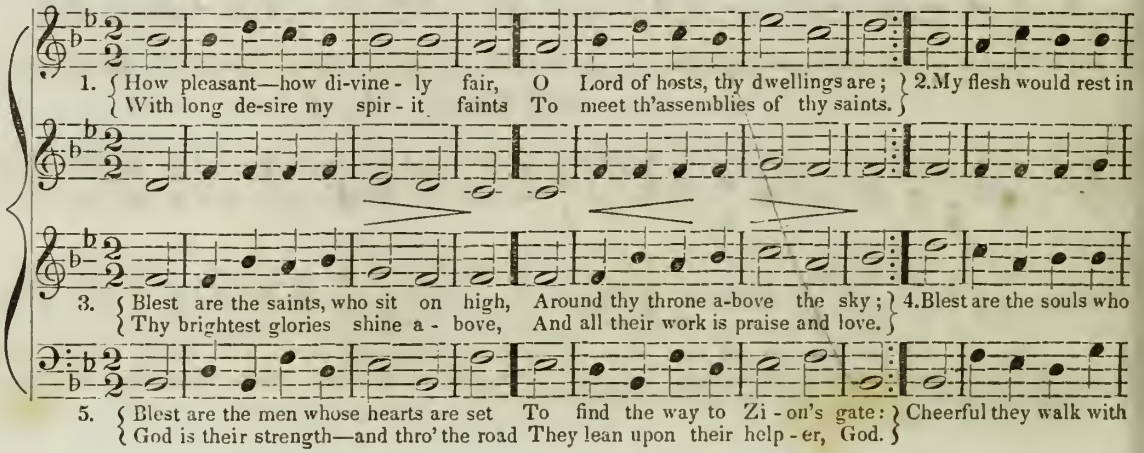
** Forgive the slight alteration in the harmony of the third line, for it makes the tune stronger and more church-like. The chord of $\frac{4}{3}$ as found on the first part of the 6th measure in previous copies, is comparatively feeble, as it always is under similar circumstances.*

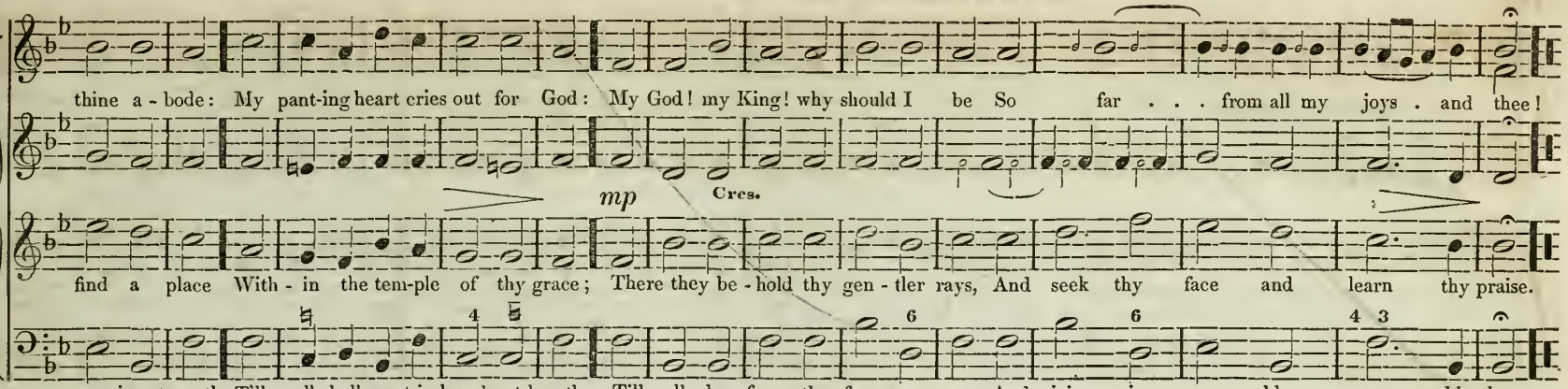
DARLEY. L. M.

Arranged from a tune by H. W. DARLEY, Philadelphia.

Verse.
Chorus.
1. Ye mighty rul - ers of the land, Give praise and glo - ry to the Lord: And while be - fore his throne ye stand, His great and powerful acts re-cord,
Dolce.
for.
for.
2. Oh ren - der un - to God a - bove The hon - ors which to him be - long; And in the tem-ple of his love, Let worship flow from ev' - ry tongue,



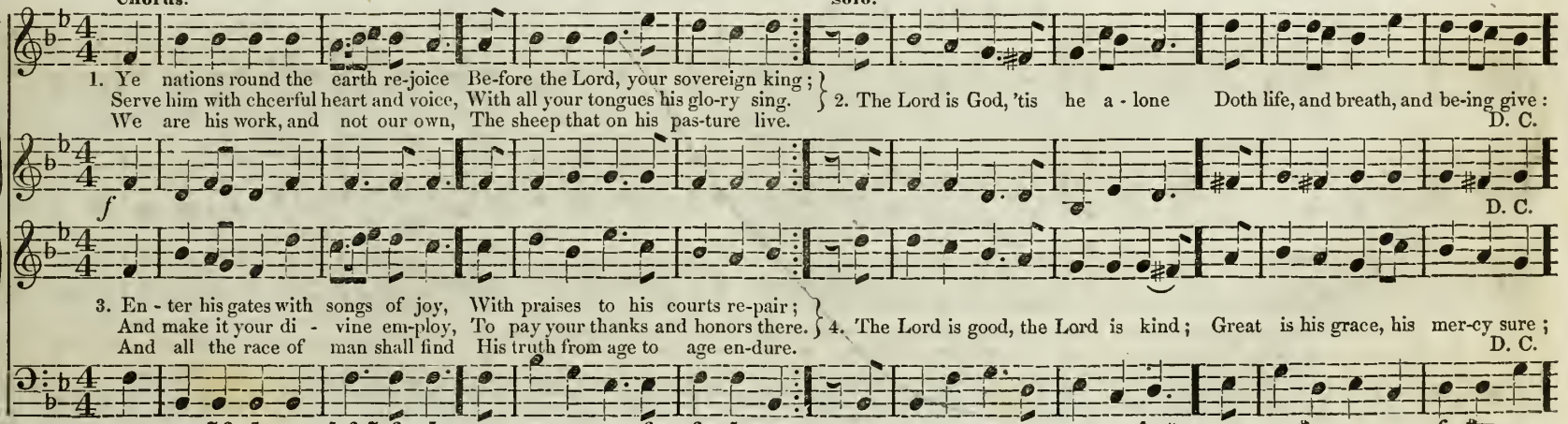
SARDIS. L. M. Double.


1. How pleasant—how di-vine - ly fair, O Lord of hosts, thy dwellings are; 2.My flesh would rest in
With long de-sire my spir - it faints To meet th'assemblies of thy saints.
3. Blest are the saints, who sit on high, Around thy throne a-bove the sky; 4.Blest are the souls who
Thy brightest glories shine a - bove, And all their work is praise and love.
5. Blest are the men whose hearts are set To find the way to Zi - on's gate: Cheerful they walk with
God is their strength—and thro' the road They lean upon their help - er, God.


thine a - bode: My pant-ing heart cries out for God: My God! my King! why should I be So far . . . from all my joys . and thee!
mp
Cres.
find a place With - in the tem-ple of thy grace; There they be - hold thy gen - tler rays, And seek thy face and learn thy praise.
growing strength, Till all shall meet in heav'n at length: Till all be - fore thy face ap - pear, And join in no - bler wor - ship there.

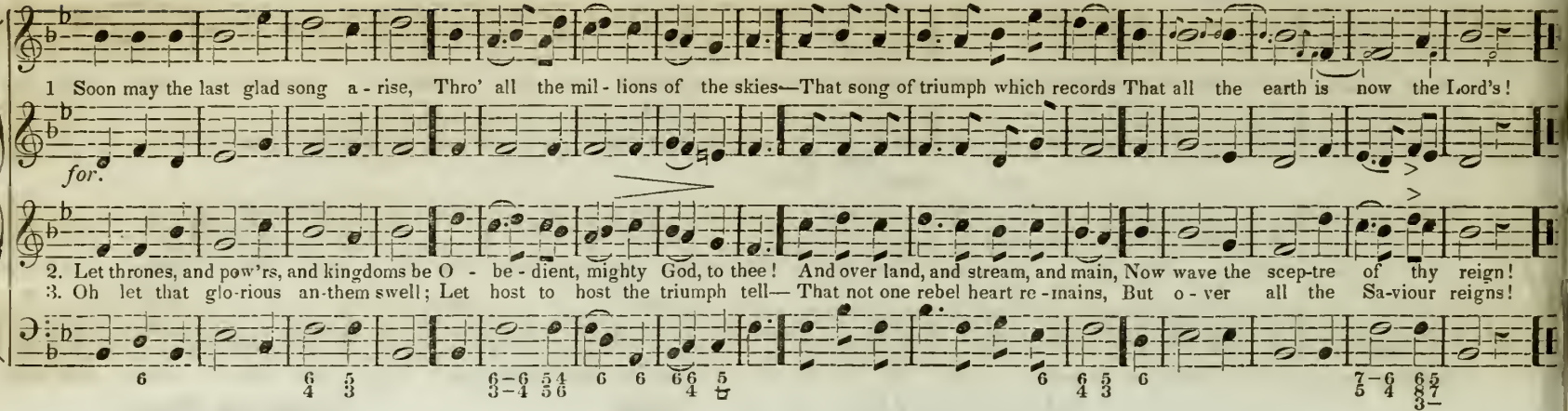
GLOUCESTER. L. M. Double.

Arranged from Milgrove.

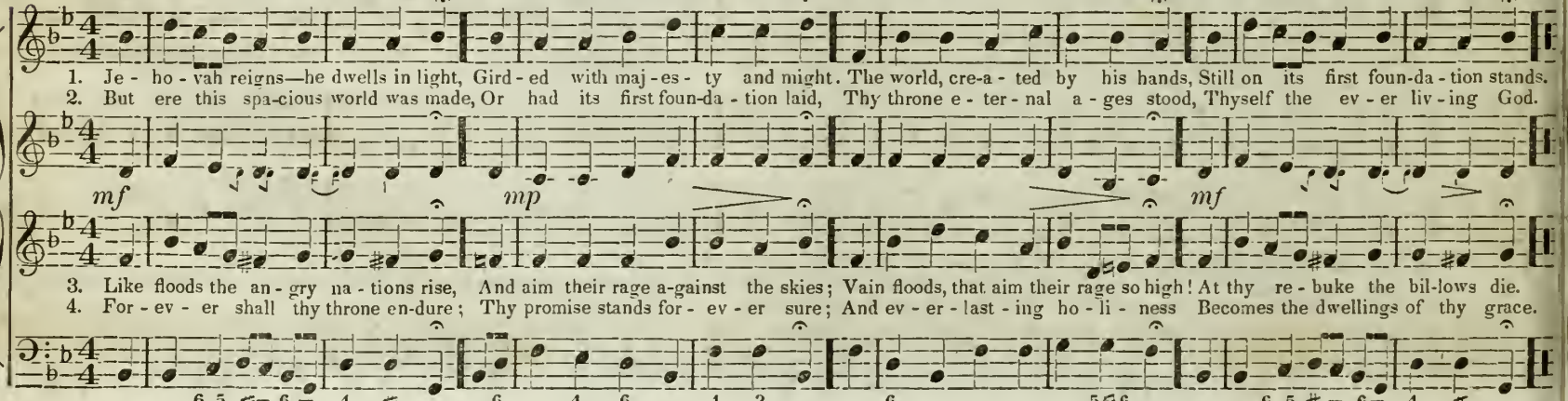

Chorus.
Solo.
1. Ye nations round the earth re-joice Be-fore the Lord, your sovereign king;
Serve him with cheerful heart and voice, With all your tongues his glo-ry sing.
We are his work, and not our own, The sheep that on his pas-ture live.
2. The Lord is God, 'tis he a - lone Doth life, and breath, and be-ing give:
D. C.
f
D. C.
3. En - ter his gates with songs of joy, With praises to his courts re-pair;
And make it your di - vine em-ploy, To pay your thanks and honors there.
And all the race of man shall find His truth from age to age en-dure.
4. The Lord is good, the Lord is kind; Great is his grace, his mer-cy sure;
D. C.

MIGDOL. L. M.

L. MASON, 1840.


1 Soon may the last glad song a - rise, Thro' all the mil - lions of the skies—That song of triumph which records That all the earth is now the Lord's!
for.
2. Let thrones, and pow'rs, and kingdoms be O - be - dient, mighty God, to thee! And over land, and stream, and main, Now wave the scep-tre of thy reign!
3. Oh let that glo-rious an-them swell; Let host to host the triumph tell— That not one rebel heart re - mains, But o - ver all the Sa-viour reigns!

DANZI. L. M.


1. Je - ho - vah reigns—he dwells in light, Gird - ed with maj - es - ty and might. The world, cre-a - ted by his hands, Still on its first foun-da - tion stands.
2. But ere this spa-cious world was made, Or had its first foun-da - tion laid, Thy throne e - ter - nal a - ges stood, Thyself the ev - er liv - ing God.
mf
mp
mf
3. Like floods the an - gry na - tions rise, And aim their rage a-gainst the skies; Vain floods, that aim their rage so high! At thy re - buke the bil-lows die.
4. For - ev - er shall thy throne en-dure; Thy promise stands for - ev - er sure; And ev - er - last - ing ho - li - ness Becomes the dwellings of thy grace.

CHARLEMONT. L. M.

1. Come, O my soul, in sa - cred lays, Attempt thy great Cre-a-tor's praise: But, oh, what tongue can speak his fame? What mor-tal verse can reach the theme?
2. En-throned a - mid the ra-diant spheres, He glo - ry like a garment wears; To form a robe of light di- vine, Ten thou-sand suns a- round him shine.

for. *mp* Cres.

3. In all our Maker's grand de-signs, Om-nip - o-tence, with wis-dom shines; His works, thro' all this wondrous frame, De-clare the glo - ry of his name.
4. Raised on de - vo-tion's lof - ty wing, Do thou, my soul, his glo - ries sing; And let his praise em - ploy thy tongue, Till list-ning worlds shall join the song!

WARD. L. M.

Arranged from a Scotch Tune, by
L. MASON, 1830.

There is a stream whose gen - tle flow Supplies the ci - ty of our God! Life, love, and joy still glid-ing through, And wat'ring our divine a-bode.

There is a stream whose gen - tle flow Supplies the ci - ty of our God! Life, love, and joy still glid-ing through, And wat'ring our divine a-bode.

ROTHWELL. L. M.

English Tune.*

1. Praise ye the Lord, let praise em-ploy, In his own courts, your songs of joy: The spa-cious fir-ma-ment a-round Shall ech-o back the joy-ful sound,
2. Re-count his works in strains di-vine, His wondrous works, how bright they shine! Praise him for all his mighty deeds, Whose greatness all your praise ex-ceeds,

3. A-wake the trumpet's lof-ty sound, To spread your sa-cred pleas-ure round; Awake each voice, and strike each string, And to the sol-emn or-gan sing,
4. Let all, whom life and breath inspire, At-tend, and join the bliss-ful choir; But chiefly ye, who know his word, A-dore, and love, and praise the Lord

* *Fourth line added by L. Mason.*

HAMBURG. L. M.

Arranged from a Gregorian Chant, by L. MASON and first published in a metrical form, 1825.

Shall ech-o back the joy-ful sound.
Whose greatness all your praise exceeds.

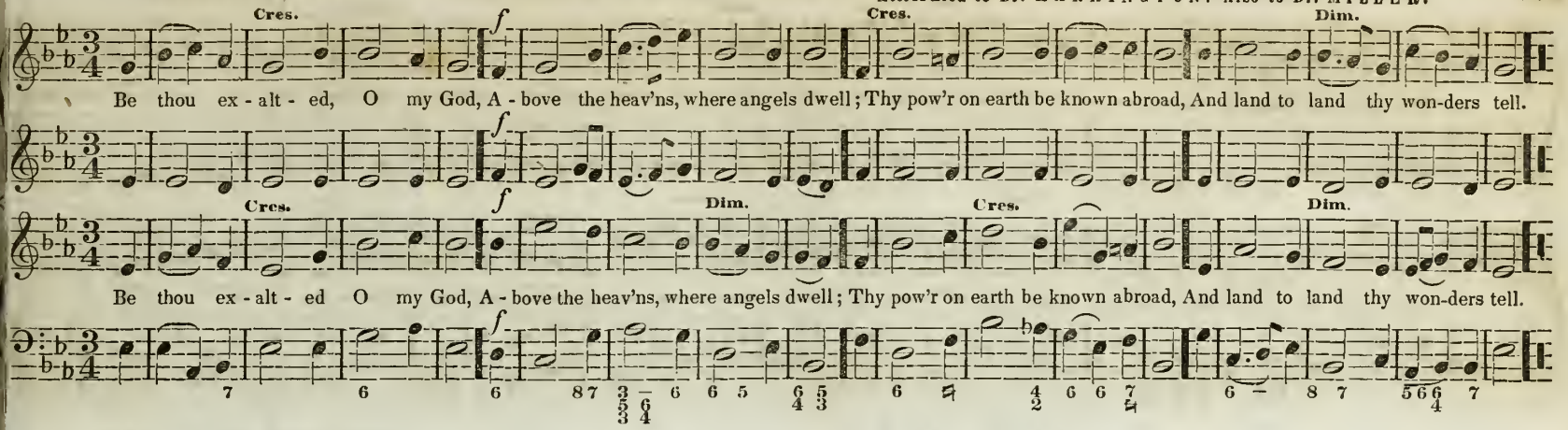
And to the sol-emn or-gan sing.
A-dore, and love, and praise the Lord.

Kingdoms and thrones to God be-long; } Crown him, ye nations, in your song:
His wondrous name and power rehearse; } His honors shall en-rich your verse

Pia. *Pia.*

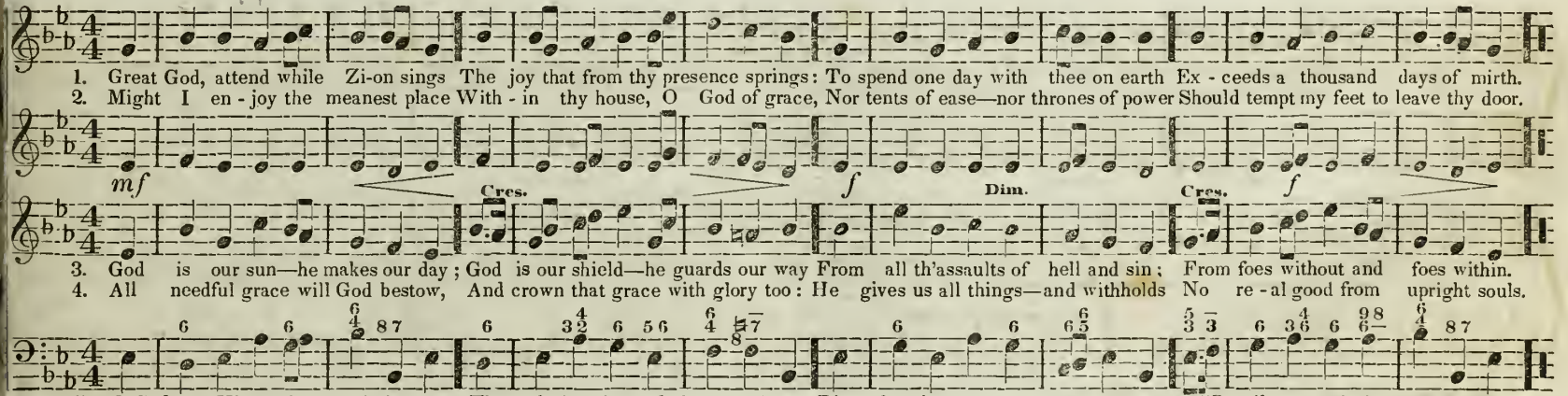
MAHEW. L. M.

Attributed to Dr. HARRINGTON: Also to Dr. MILLER.


Cres.
f
Cres.
Dim.
Be thou ex - alt - ed, O my God, A - bove the heav'ns, where angels dwell; Thy pow'r on earth be known abroad, And land to land thy won-ders tell.
f
f
Cres.
Dim.
Cres.
Dim.
Be thou ex - alt - ed O my God, A - bove the heav'ns, where angels dwell; Thy pow'r on earth be known abroad, And land to land thy won-ders tell.
f

PAGE. L. M.

English Tune.


1. Great God, attend while Zi-on sings The joy that from thy presence springs: To spend one day with thee on earth Ex - ceeds a thousand days of mirth.
2. Might I en - joy the meanest place With - in thy house, O God of grace, Nor tents of ease—nor thrones of power Should tempt my feet to leave thy door.
mf
Cres.
f
Dim.
Cres.
f
3. God is our sun—he makes our day; God is our shield—he guards our way From all th'assaults of hell and sin; From foes without and foes within.
4. All needful grace will God bestow, And crown that grace with glory too: He gives us all things—and withholds No re - al good from upright souls.
5. O God, our King, whose sov'reign sway The glorious host of heav'n o-bey, Dis - play thy grace—ex - ert thy power, Till all on earth thy name a-dore.

ST. OLAVES. L. M.

ROBERT HUDSON.

Solo. Chorus.

1. My God, my King, thy various praise Shall fill the rem-nant of my days; Thy grace employ my hum - ble tongue, Till death and glo - ry raise the song.

Cres. Cres.

2. The wings of eve - ry hour shall bear Some thankful tribute to thine ear; And every set - ting sun shall see New works of du - ty done for thee.

RINK. L. M.*

Arranged from CH. H. RINK.

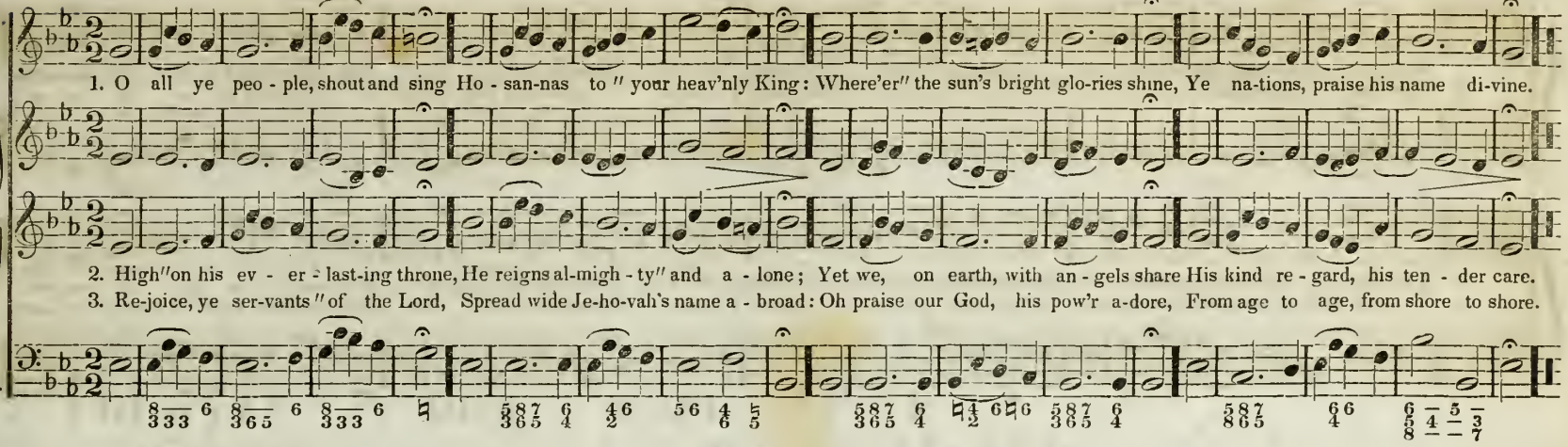
1. Thine earthly Sabbaths, Lord, we love; But there's a no-bler rest a - bove; To that our longing souls as - pire, With cheerful hope and strong de - sire.
2. No more fa-tigue, no more distress, Nor sin nor death shall reach the place; No groans shall mingle with the songs, Which warble from im - mor - tal tongues.

Cres. *mp* Cres. *f* Dim.

3. No rude a-larms of rag-ing foes, No cares to break the long re - pose; No midnight shade, no clouded sun, But sa - cred, high, e - ter - nal noon.
4. Thine earthly Sabbaths, Lord, we love; But there's a no-bler rest a - bove; To that our longing souls as - pire, With cheerful hope, and strong de - sire.

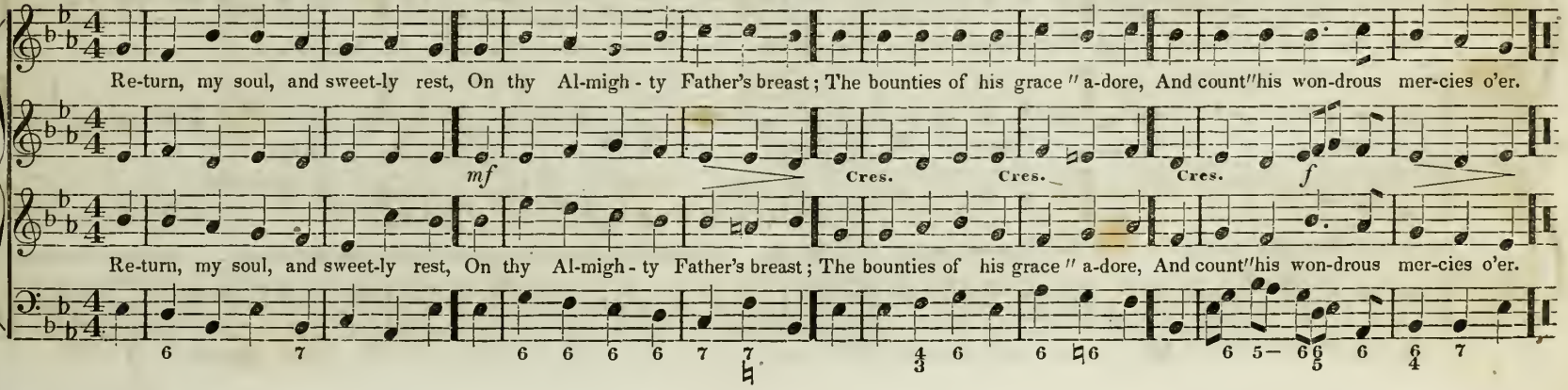
* *The harmony in the third and fourth lines is highly expressive, and indicates deep emotion; intenseness of feeling is expressed by the extreme flat 7th in the fourth line, and entire success, repose or perfect satisfaction by its resolution in the succeeding chord* ($\frac{6}{4}$.)

St. AUGUSTINE. L. M.

Rev. W. H. HAVERGAL.

1. O all ye peo - ple, shout and sing Ho - san-nas to " your heav'nly King: Where'er" the sun's bright glo-ries shine, Ye na-tions, praise his name di-vine.
2. High"on his ev - er - last-ing throne, He reigns al-migh - ty" and a - lone; Yet we, on earth, with an - gels share His kind re - gard, his ten - der care.
3. Re-joice, ye ser-vants " of the Lord, Spread wide Je-ho-vah's name a - broad: Oh praise our God, his pow'r a-dore, From age to age, from shore to shore.

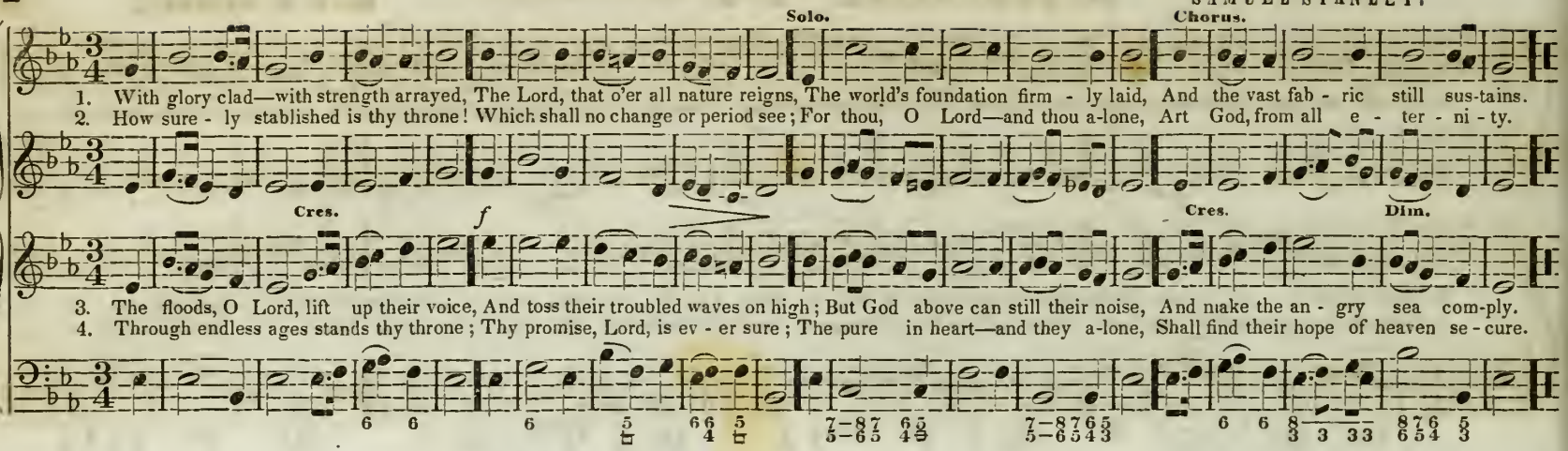
NAZARETH. L. M.

SAMUEL WEBBE.


Re-turn, my soul, and sweet-ly rest, On thy Al-migh - ty Father's breast; The bounties of his grace " a-dore, And count"his won-drous mer-cies o'er.
mf
Cres.
Cres.
Cres.
f
Re-turn, my soul, and sweet-ly rest, On thy Al-migh - ty Father's breast; The bounties of his grace " a-dore, And count"his won-drous mer-cies o'er.

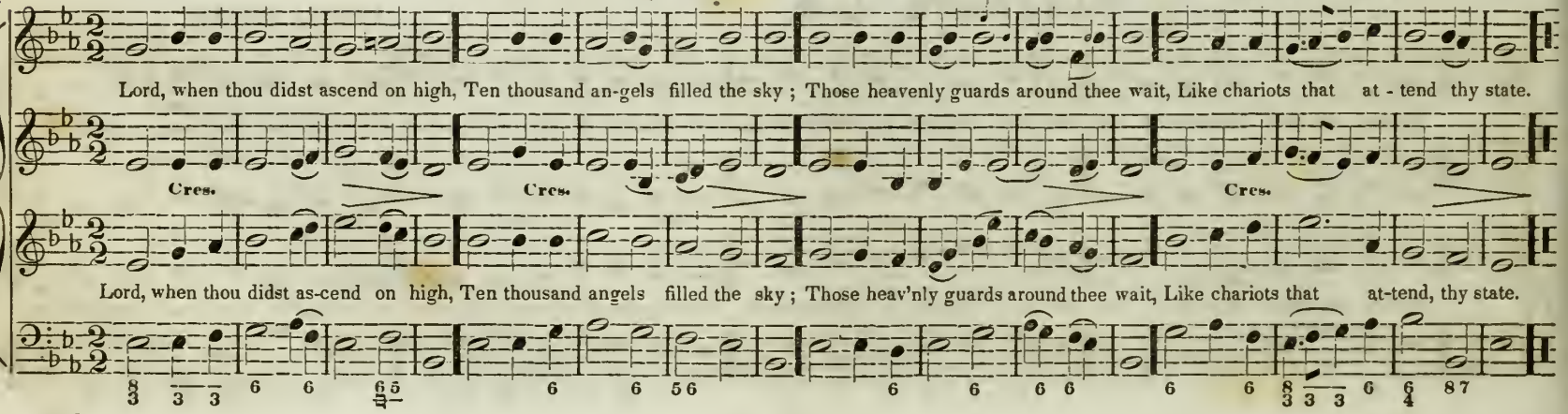
STONEFIELD. L. M.

SAMUEL STANLEY.


Solo.
Chorus.
1. With glory clad—with strength arrayed, The Lord, that o'er all nature reigns, The world's foundation firm - ly laid, And the vast fab - ric still sus-tains.
2. How sure - ly stablished is thy throne! Which shall no change or period see; For thou, O Lord—and thou a-lone, Art God, from all e - ter - ni - ty.
Cres.
f
Cres.
Dim.
3. The floods, O Lord, lift up their voice, And toss their troubled waves on high; But God above can still their noise, And make the an - gry sea com-ply.
4. Through endless ages stands thy throne; Thy promise, Lord, is ev - er sure; The pure in heart—and they a-lone, Shall find their hope of heaven se - cure.

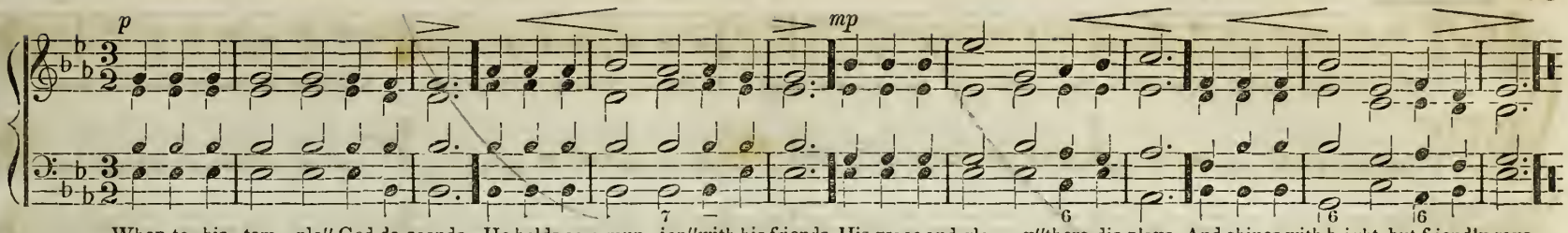
DUKE STREET. L. M.

JOHN HATTON.


Lord, when thou didst ascend on high, Ten thousand an-gels filled the sky; Those heavenly guards around thee wait, Like chariots that at - tend thy state.
Cres.
Cres.
Cres.
Lord, when thou didst as-cend on high, Ten thousand angels filled the sky; Those heav'nly guards around thee wait, Like chariots that at-tend, thy state.

PETAH. L. M.

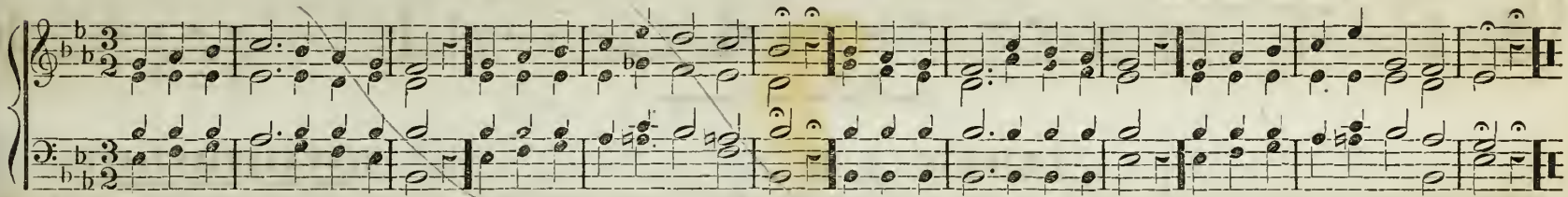
SAMUEL WEBBE.



When to his tem - ple" God de-scends, He holds com-mun - ion"with his friends, His grace and glo - ry"there dis-plays, And shines with bright, but friendly rays.

BEETHOVEN. L. M.

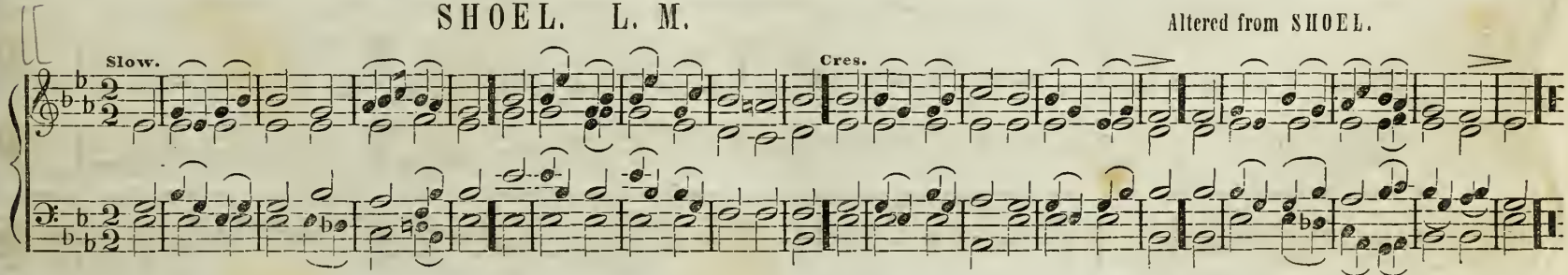
Arranged from BEETHOVEN.



1. Blest are the meek, who stand a - far From rage and pas-sion, noise and war: God will se - cure"their hap-py state, And plead their cause"against the great.
2. Blest are the men" of peaceful life, Who quench the coals of growing strife: They shall be called"the heirs of bliss, The sons of God, the God of peace.

SHOEL. L. M.

Altered from SHOEL.



With all my pow'rs of heart and tongue, I'll praise my Ma - ker in my song; Angels shall hear the notes I raise, Ap-prove the song, and join the praise.

MISSIONARY CHANT. L. M.*

CHARLES ZEUNER.

Declamando.

1. Ye Christian heralds, go, proclaim Sal - va-tion in Im-manuel's name; To distant climes the tidings bear, And plant the rose of Shar - on there.

2. He'll shield you with a wall of fire—With ho - ly zeal your hearts inspire; Bid rag-ing winds their fu-ry cease, And calm the savage breast to peace.

3. And when our la - bors all are o'er, Then shall we meet to part no more; Meet, with the blood-bought throng to fall, And crown our Jesus—Lord of all.

* *Inserted in this book by permission.*

LEIPSIC. L. M.

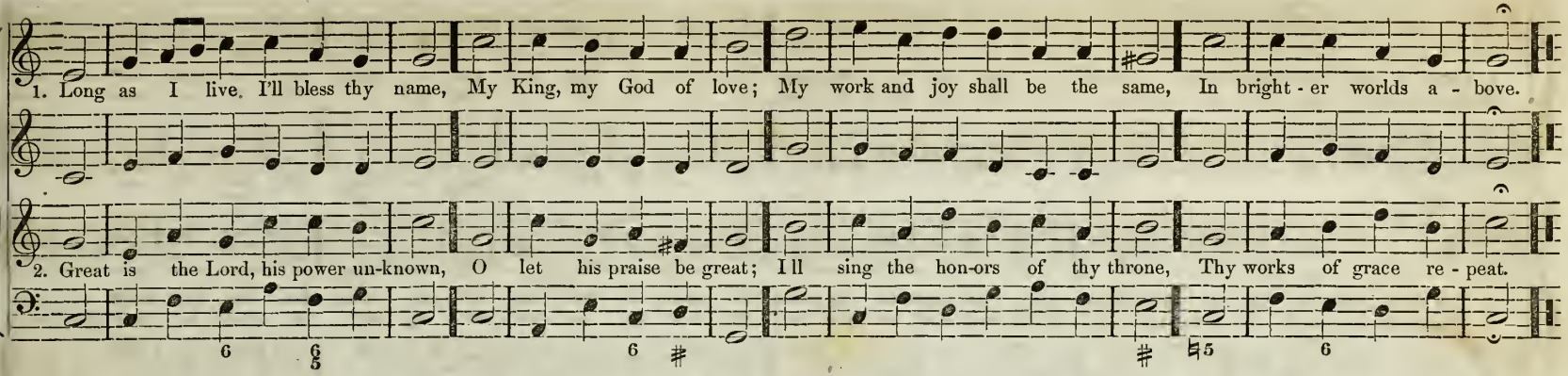
JOHN HERMANN SCHEIN,
Music Director—died at Leipsic, 1631.

Oh praise the Lord in that blest place, From whence his goodness largely flows: Praise him in heaven, where he his face Unvailed in per-fect glo - ry shows.

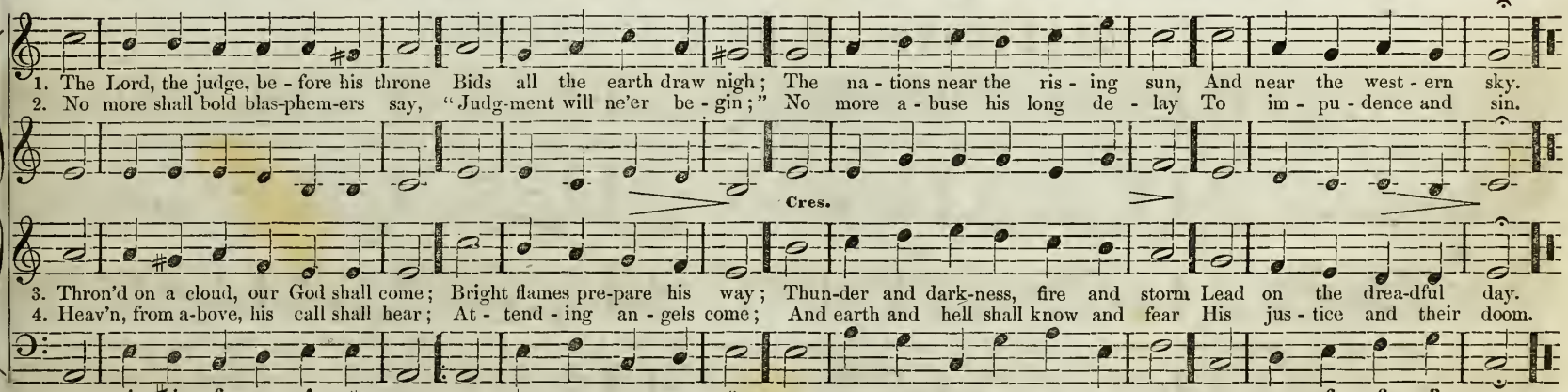
Oh praise the Lord in that blest place, From whence his goodness largelyflows: Praise him in heaven, where he his face Unvailed in per-fect glo-ry shows.

ST. ANN. C. M.*

"Attributed to Dr. Croft, but probably much older."—DR. RIMBAULT.


1. Long as I live, I'll bless thy name, My King, my God of love; My work and joy shall be the same, In bright-er worlds a-bove.
2. Great is the Lord, his power un-known, O let his praise be great; I'll sing the hon-ors of thy throne, Thy works of grace re-peat.

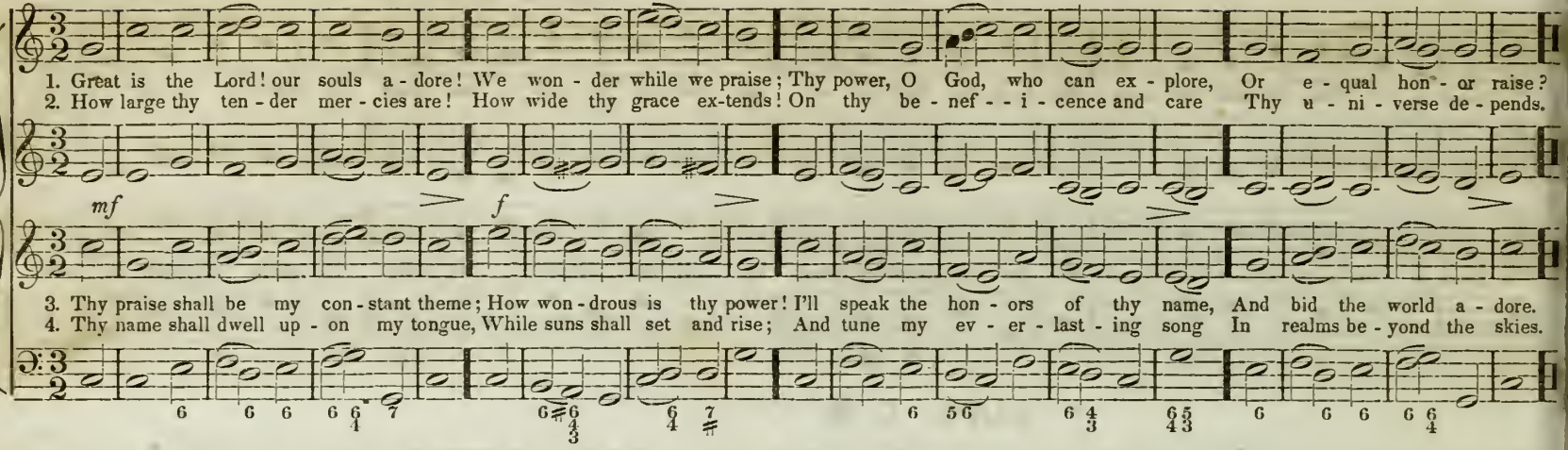
ALPS. C. M.

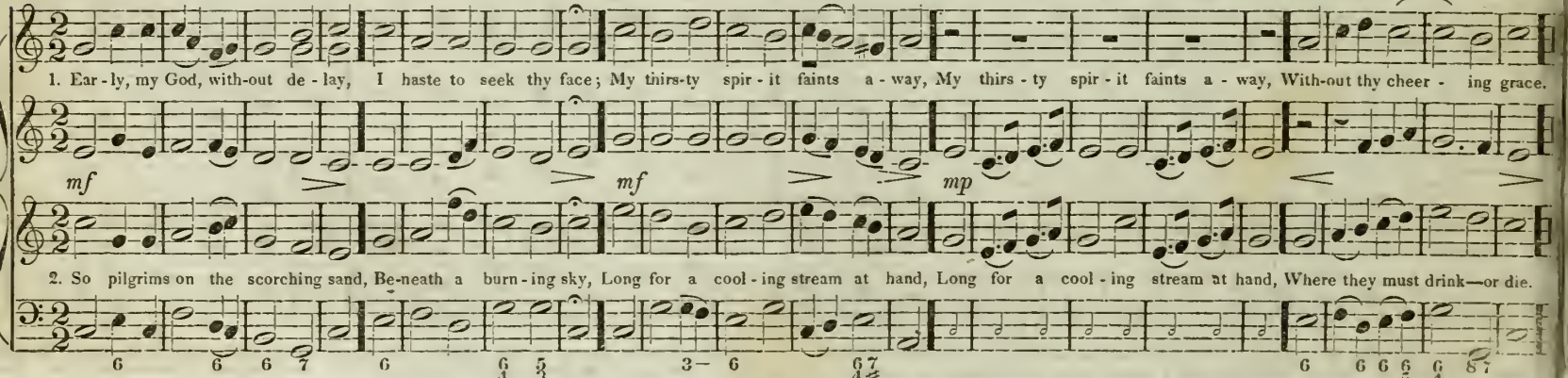

1. The Lord, the judge, be-fore his throne Bids all the earth draw nigh; The na-tions near the ris-ing sun, And near the west-ern sky.
2. No more shall bold blas-phem-ers say, "Judg-ment will ne'er be-gin;" No more a-buse his long de-lay To im-pu-dence and sin.
Cres.
3. Thron'd on a cloud, our God shall come; Bright flames pre-pare his way; Thun-der and dark-ness, fire and storm Lead on the drea-dful day.
4. Heav'n, from a-bove, his call shall hear; At-tend-ing an-gels come; And earth and hell shall know and fear His jus-tice and their doom.

* *"This," says Rev. Mr Havergal, "is a deservedly admired tune, and quite in old style. The modulation at the close of the third strain, is often most unjustifyably changed for that of the dominant. Editors, too fear to follow the worthy Doctor, as he followed his predecessors, in commencing the first note of the fourth strain on the tonal* FULL *chord, because of consecutive fifths.* SUCH *fifths no old harmonist ever declined." Bach has written a fugue upon this tune.*

OXFORD NEW. C. M. (Called also Lincoln.)

COOMBS.
Arranged by DR. RIMBAULT.

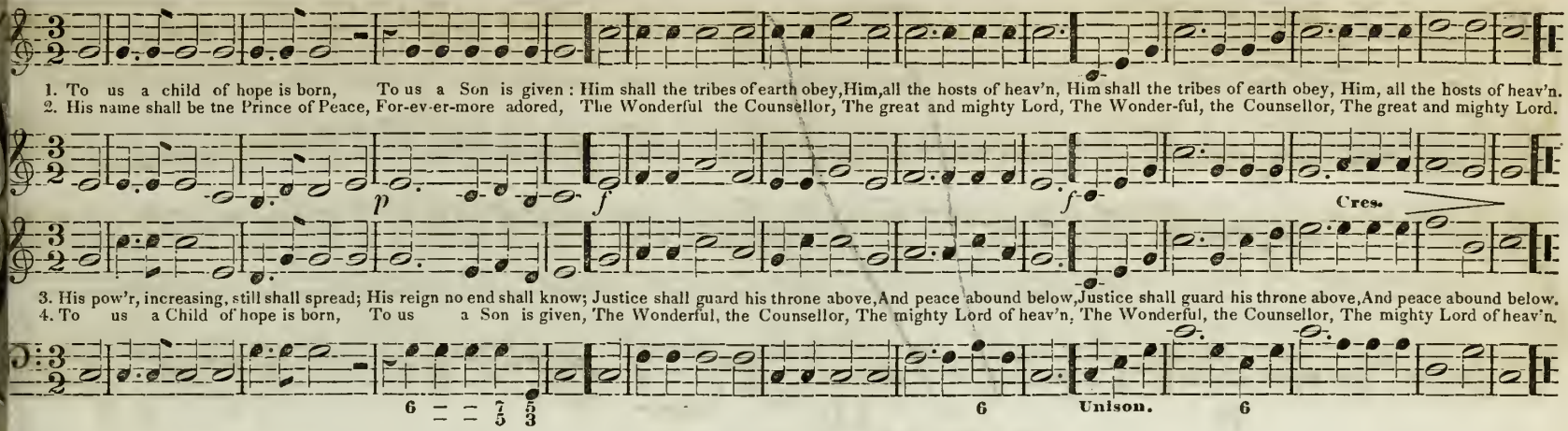

1. Great is the Lord! our souls a - dore! We won - der while we praise; Thy power, O God, who can ex - plore, Or e - qual hon - or raise?
2. How large thy ten - der mer - cies are! How wide thy grace ex-tends! On thy be - nef - - i - cence and care Thy u - ni - verse de - pends.
mf
f
3. Thy praise shall be my con - stant theme; How won - drous is thy power! I'll speak the hon - ors of thy name, And bid the world a - dore.
4. Thy name shall dwell up - on my tongue, While suns shall set and rise; And tune my ev - er - last - ing song In realms be - yond the skies.

LANESBORO'. C. M.*

1. Ear - ly, my God, with-out de - lay, I haste to seek thy face; My thirs-ty spir - it faints a - way, My thirs - ty spir - it faints a - way, With-out thy cheer - ing grace.
mf
mf
mp
2. So pilgrims on the scorching sand, Be-neath a burn - ing sky, Long for a cool - ing stream at hand, Long for a cool - ing stream at hand, Where they must drink—or die.

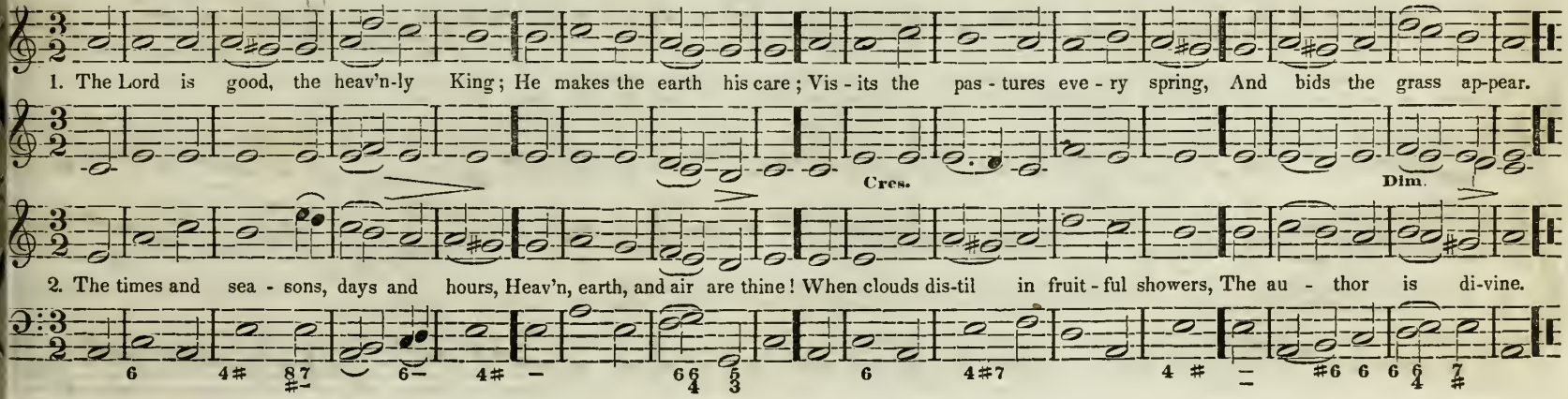
* Or 8's & 6's. "*There is an hour of peaceful rest.*"

ZERAH. C. M.

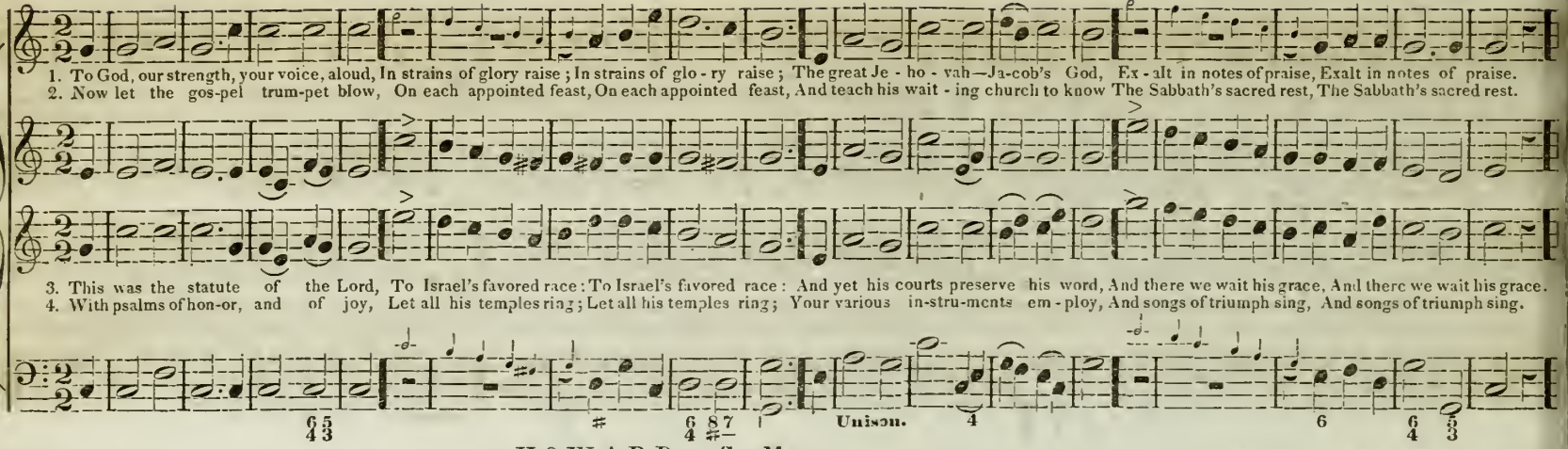
L. MASON, 1840.


1. To us a child of hope is born, To us a Son is given : Him shall the tribes of earth obey, Him, all the hosts of heav'n, Him shall the tribes of earth obey, Him, all the hosts of heav'n.
2. His name shall be the Prince of Peace, For-ev-er-more adored, The Wonderful the Counsellor, The great and mighty Lord, The Wonder-ful, the Counsellor, The great and mighty Lord.
p
f
f
Cres.
3. His pow'r, increasing, still shall spread; His reign no end shall know; Justice shall guard his throne above, And peace abound below, Justice shall guard his throne above, And peace abound below.
4. To us a Child of hope is born, To us a Son is given, The Wonderful, the Counsellor, The mighty Lord of heav'n, The Wonderful, the Counsellor, The mighty Lord of heav'n.
Unison.

IRELAND. C. M.

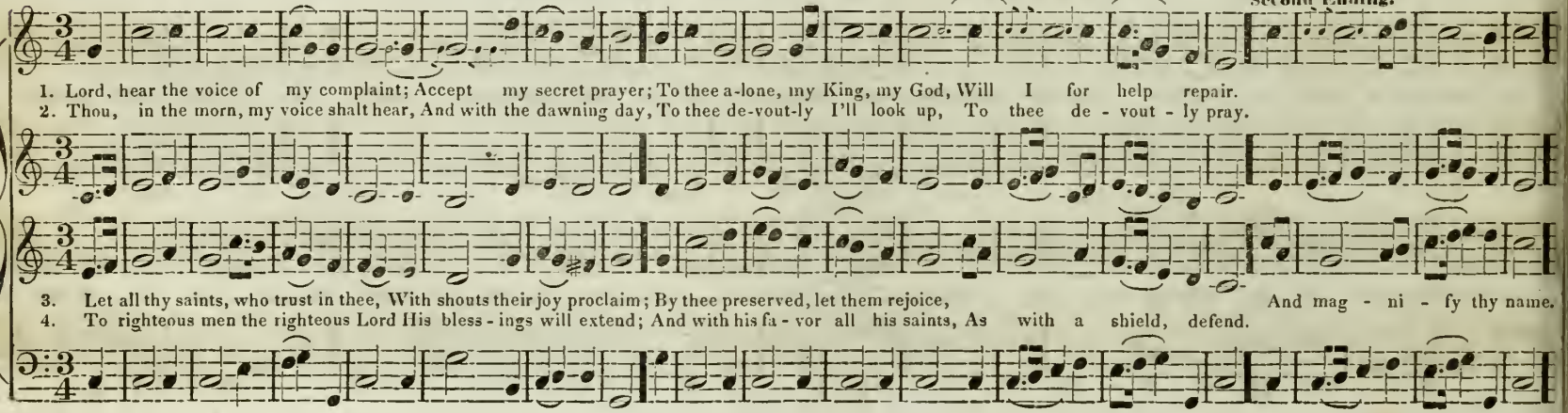

1. The Lord is good, the heav'n-ly King; He makes the earth his care; Vis - its the pas - tures eve - ry spring, And bids the grass ap-pear.
Cres.
Dim.
2. The times and sea - sons, days and hours, Heav'n, earth, and air are thine! When clouds dis-til in fruit - ful showers, The au - thor is di-vine.

LEON. C. M.


1. To God, our strength, your voice, aloud, In strains of glory raise ; In strains of glo - ry raise ; The great Je - ho - vah—Ja-cob's God, Ex - alt in notes of praise, Exalt in notes of praise.
2. Now let the gos-pel trum-pet blow, On each appointed feast, On each appointed feast, And teach his wait - ing church to know The Sabbath's sacred rest, The Sabbath's sacred rest.
3. This was the statute of the Lord, To Israel's favored race : To Israel's favored race : And yet his courts preserve his word, And there we wait his grace, And there we wait his grace.
4. With psalms of hon-or, and of joy, Let all his temples ring ; Let all his temples ring ; Your various in-stru-ments em - ploy, And songs of triumph sing, And songs of triumph sing.
Unison.

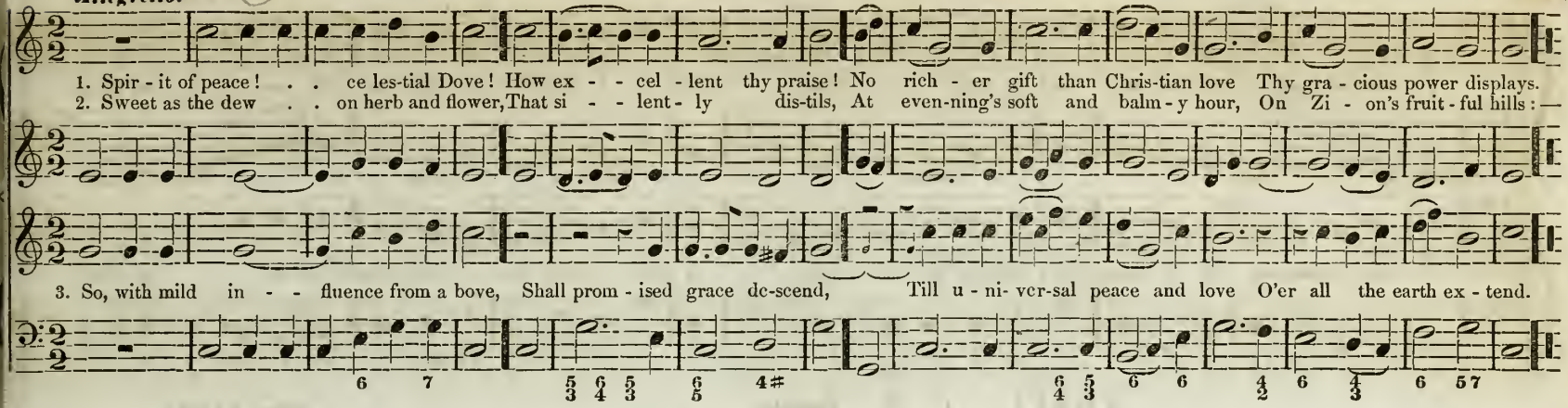
HOWARD. C. M.

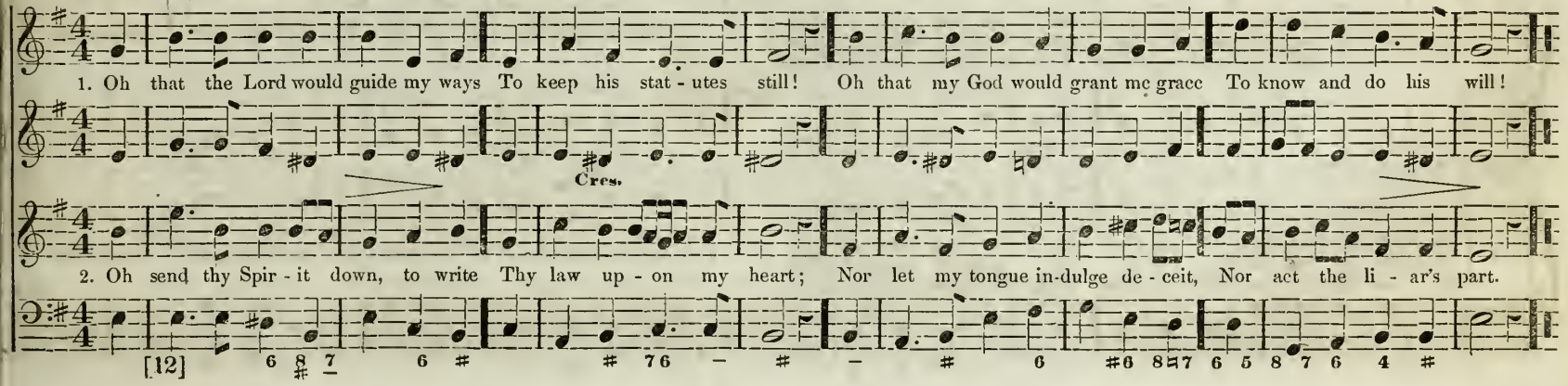
MRS. CUTHBERT.


Second Ending.
1. Lord, hear the voice of my complaint; Accept my secret prayer; To thee a-lone, my King, my God, Will I for help repair.
2. Thou, in the morn, my voice shalt hear, And with the dawning day, To thee de-vout-ly I'll look up, To thee de - vout - ly pray.
3. Let all thy saints, who trust in thee, With shouts their joy proclaim; By thee preserved, let them rejoice, And mag - ni - fy thy name.
4. To righteous men the righteous Lord His bless - ings will extend; And with his fa - vor all his saints, As with a shield, defend.

FERMO. C. M.

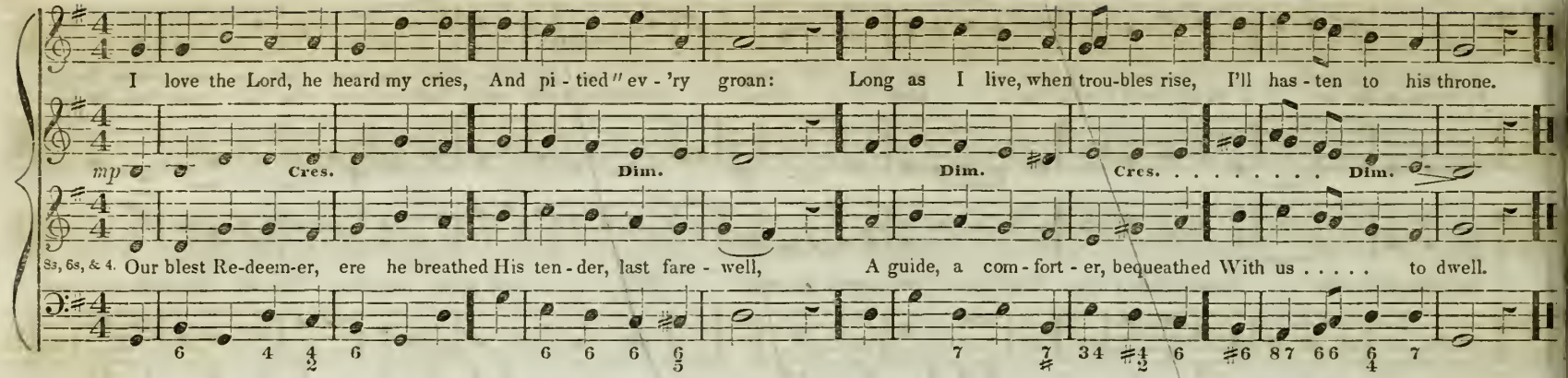
Allegretto.


1. Spir - it of peace! . . ce les-tial Dove! How ex - - cel - lent thy praise! No rich - er gift than Chris-tian love Thy gra - cious power displays.
2. Sweet as the dew . . on herb and flower, That si - - lent - ly dis-tils, At even-ning's soft and balm - y hour, On Zi - on's fruit - ful hills: —
3. So, with mild in - - fluence from a bove, Shall prom - ised grace de-scend, Till u - ni- ver-sal peace and love O'er all the earth ex - tend.

VINER. C. M.

1. Oh that the Lord would guide my ways To keep his stat - utes still! Oh that my God would grant me grace To know and do his will!
Cres.
2. Oh send thy Spir - it down, to write Thy law up - on my heart; Nor let my tongue in-dulge de - ceit, Nor act the li - ar's part.
[12]

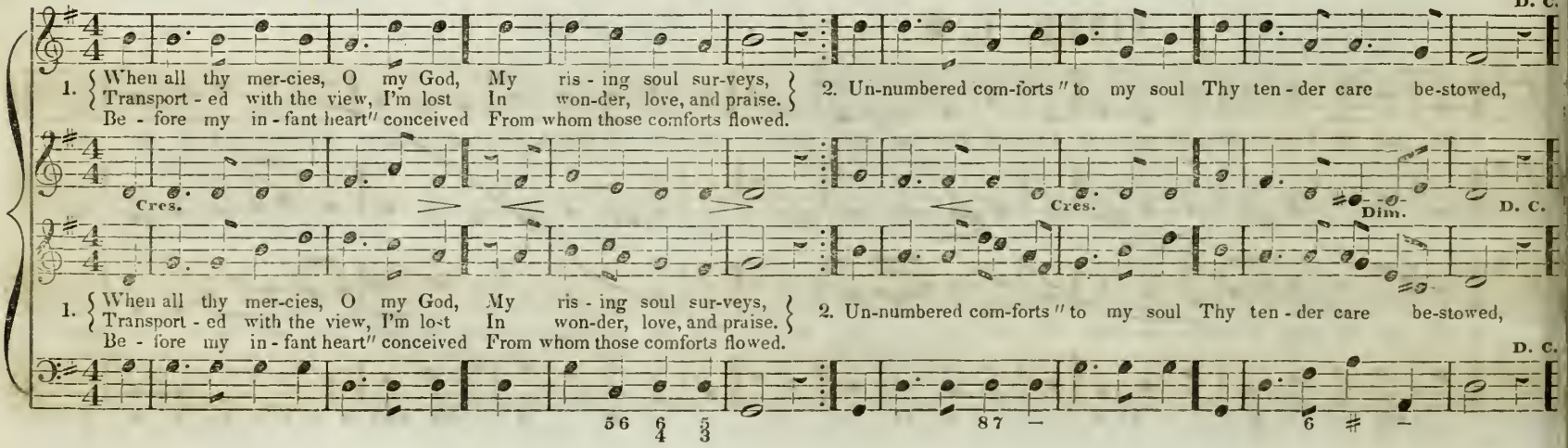
WILKE. C. M. Or 8's, 6's, & 4.

From MOZART.

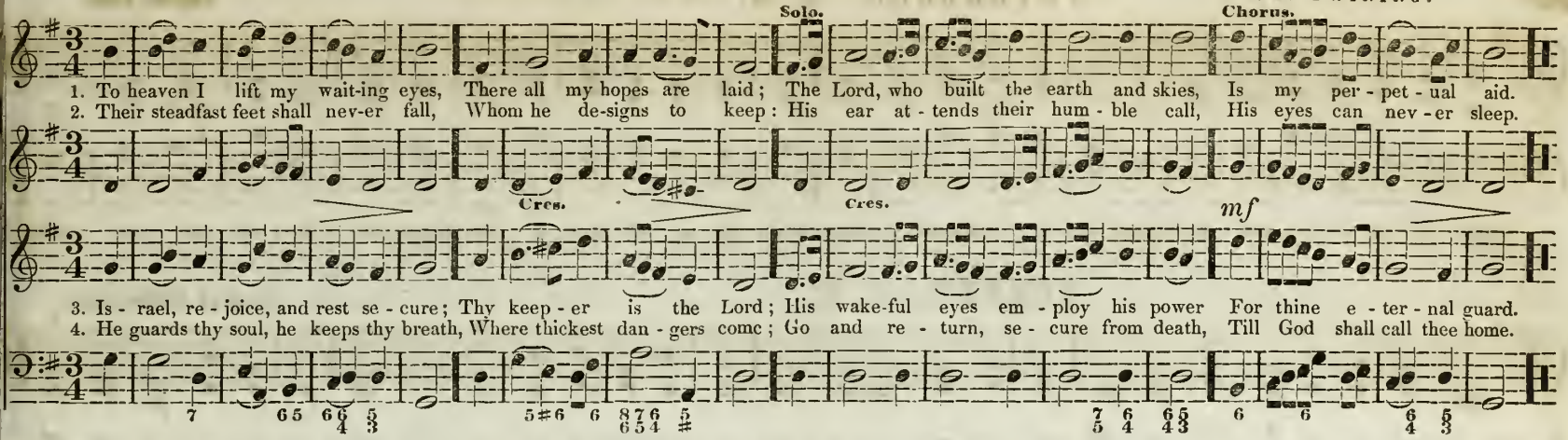

I love the Lord, he heard my cries, And pi - tied " ev - 'ry groan: Long as I live, when trou-bles rise, I'll has - ten to his throne.
mp
Cres.
Dim.
Dim.
Cres. . . . . Dim.
8s, 6s, & 4. Our blest Re-deem-er, ere he breathed His ten - der, last fare - well, A guide, a com - fort - er, bequeathed With us . . . . . to dwell.

ADRIA. C. M. Double.

From HAYDN.


D. C.
1. When all thy mer-cies, O my God, My ris - ing soul sur-veys,
Transport - ed with the view, I'm lost In won-der, love, and praise.
Be - fore my in - fant heart" conceived From whom those comforts flowed.
2. Un-numbered com-forts " to my soul Thy ten - der care be-stowed,
Cres.
Cres.
Dim.
D. C.
1. When all thy mer-cies, O my God, My ris - ing soul sur-veys,
Transport - ed with the view, I'm lost In won-der, love, and praise.
Be - fore my in - fant heart" conceived From whom those comforts flowed.
2. Un-numbered com-forts " to my soul Thy ten - der care be-stowed,
D. C.

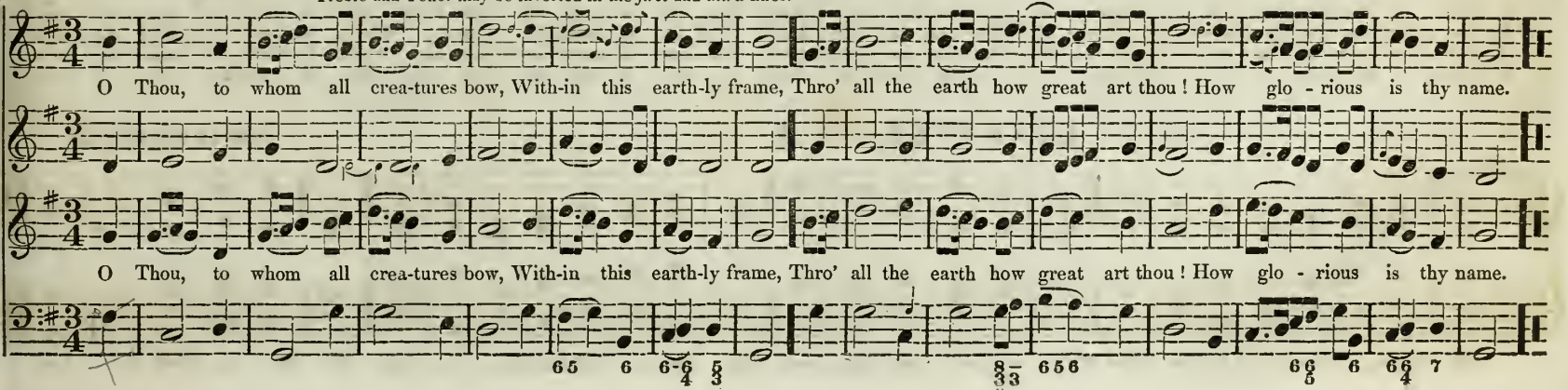
BETHEL. C. M.

Rev. J. TWINING.

Solo.
Chorus.
1. To heaven I lift my wait-ing eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my per-pet-ual aid.
2. Their steadfast feet shall nev-er fall, Whom he de-signs to keep: His ear at-tends their hum-ble call, His eyes can nev-er sleep.
Cres.
Cres.
mf
3. Is-rael, re-joice, and rest se-cure; Thy keep-er is the Lord; His wake-ful eyes em-ploy his power For thine e-ter-nal guard.
4. He guards thy soul, he keeps thy breath, Where thickest dan-gers come; Go and re-turn, se-cure from death, Till God shall call thee home.

ST. MARTIN. C. M.

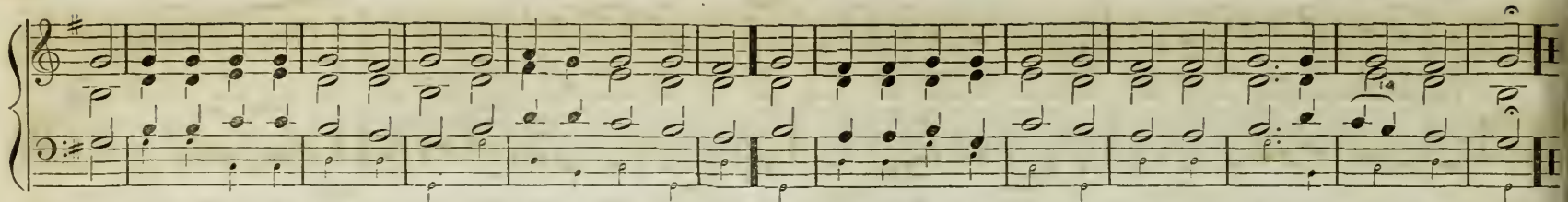
TANSUR, 1735.

Treble and Tenor may be inverted in the *first* and *third* lines.

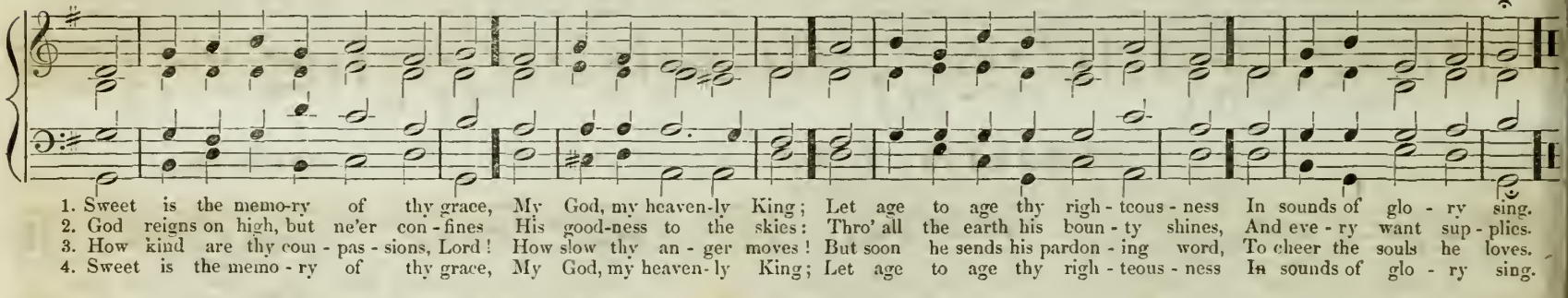

O Thou, to whom all crea-tures bow, With-in this earth-ly frame, Thro' all the earth how great art thou! How glo-rious is thy name.
O Thou, to whom all crea-tures bow, With-in this earth-ly frame, Thro' all the earth how great art thou! How glo-rious is thy name.

PETERBORO'. C. M.

English Tune.

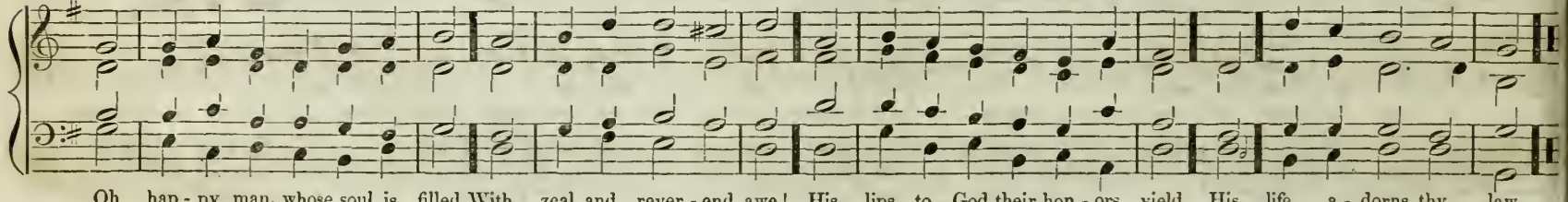


TENNEY. C. M.

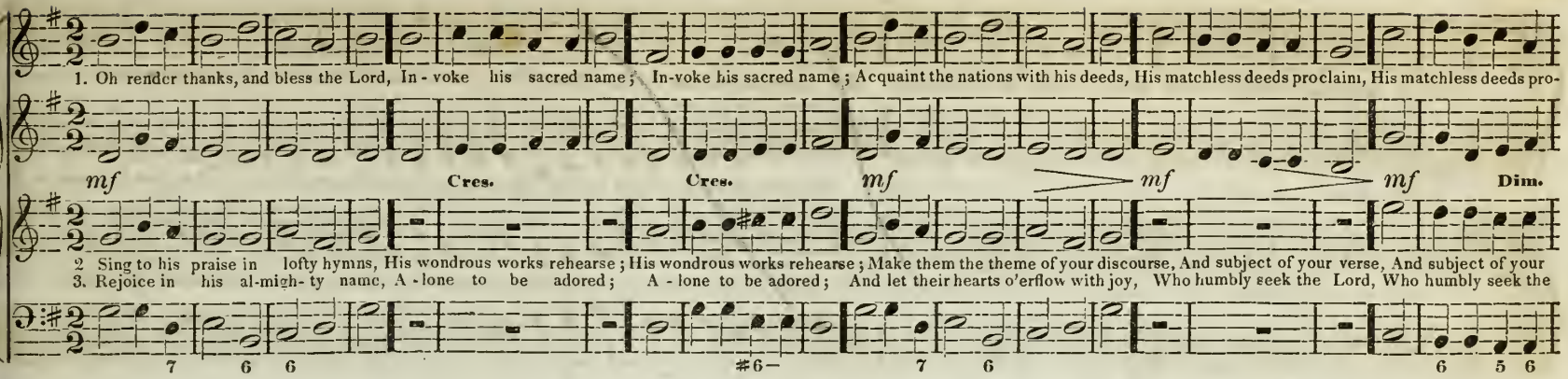
From an English Tune.

1. Sweet is the memo-ry of thy grace, My God, my heaven-ly King; Let age to age thy righ - teous - ness In sounds of glo - ry sing.
2. God reigns on high, but ne'er con - fines His good-ness to the skies: Thro' all the earth his boun - ty shines, And eve - ry want sup - plies.
3. How kind are thy com - pas - sions, Lord! How slow thy an - ger moves! But soon he sends his pardon - ing word, To cheer the souls he loves.
4. Sweet is the memo - ry of thy grace, My God, my heaven - ly King; Let age to age thy righ - teous - ness In sounds of glo - ry sing.

LANGFORD. C. M.

From an English Tune.

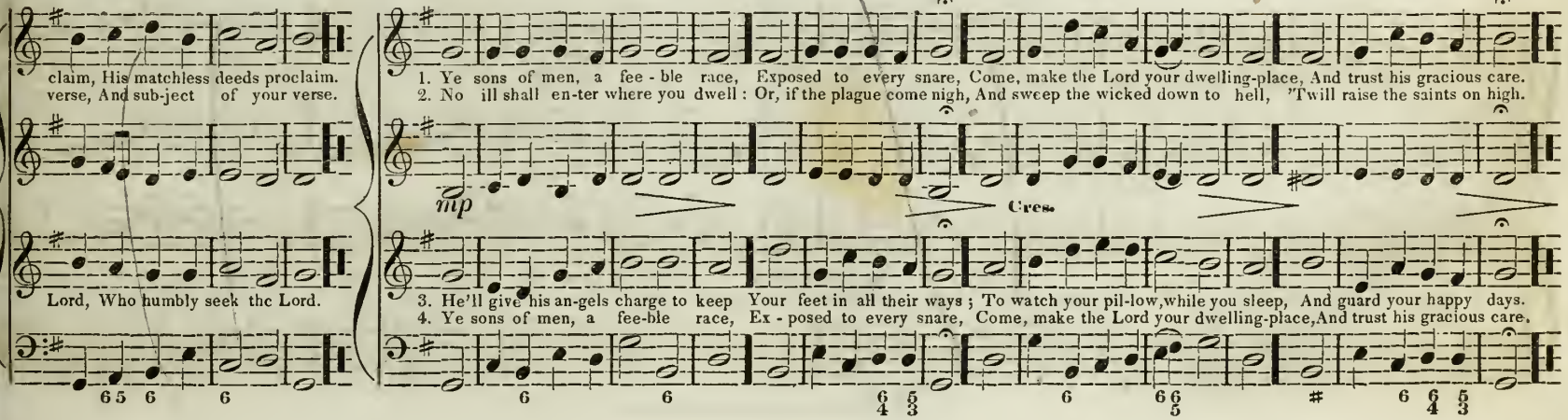


MOLAND. C. M.


1. Oh render thanks, and bless the Lord, In - voke his sacred name; In-voke his sacred name; Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless deeds pro-
mf
Cres.
Cres.
mf
mf
mf
Dim.
2 Sing to his praise in lofty hymns, His wondrous works rehearse; His wondrous works rehearse; Make them the theme of your discourse, And subject of your verse, And subject of your
3. Rejoice in his al-migh- ty name, A - lone to be adored; A - lone to be adored; And let their hearts o'erflow with joy, Who humbly seek the Lord, Who humbly seek the

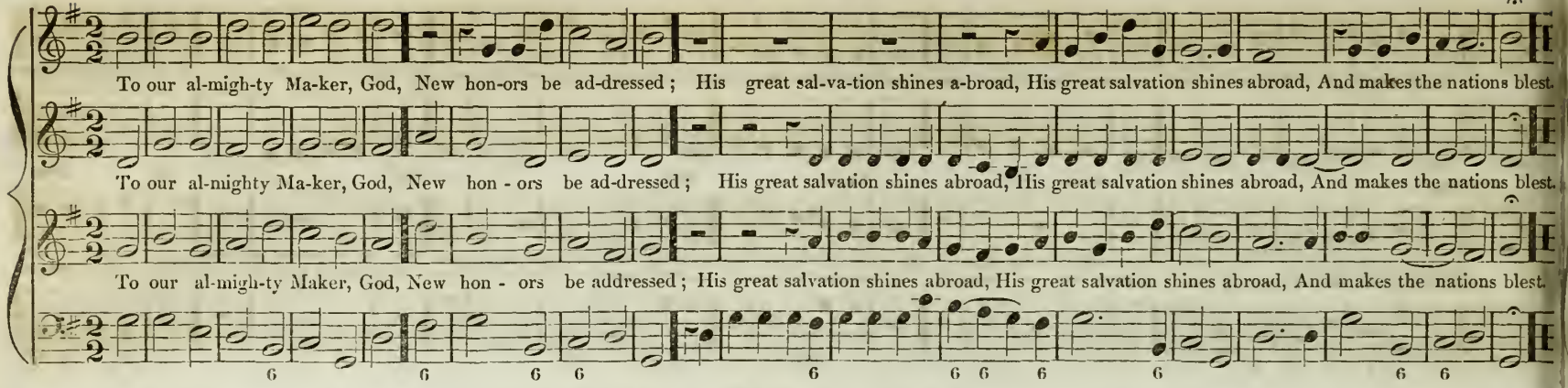
NOBA. C. M.

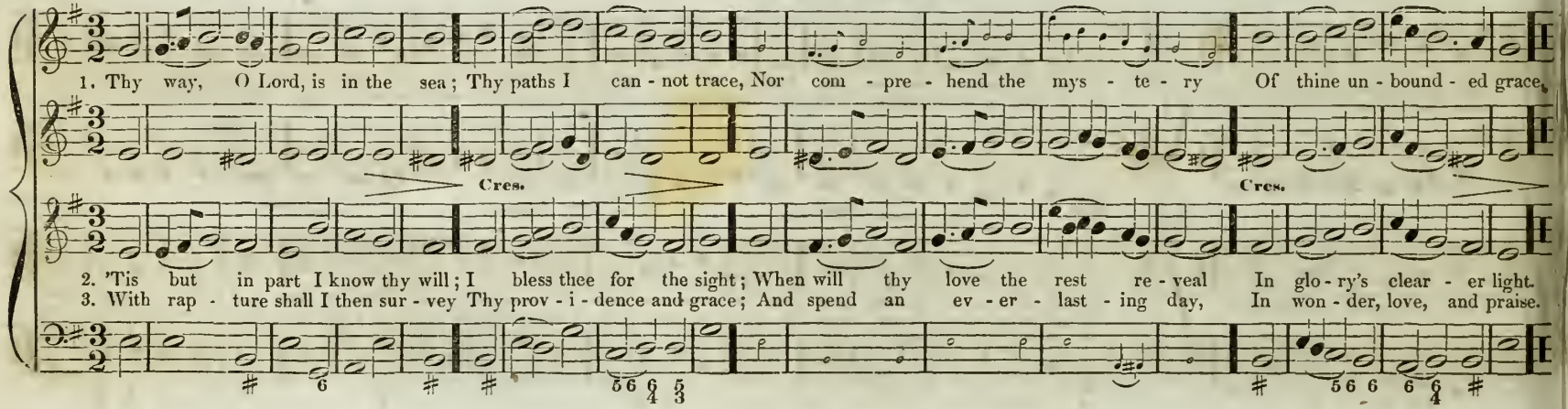
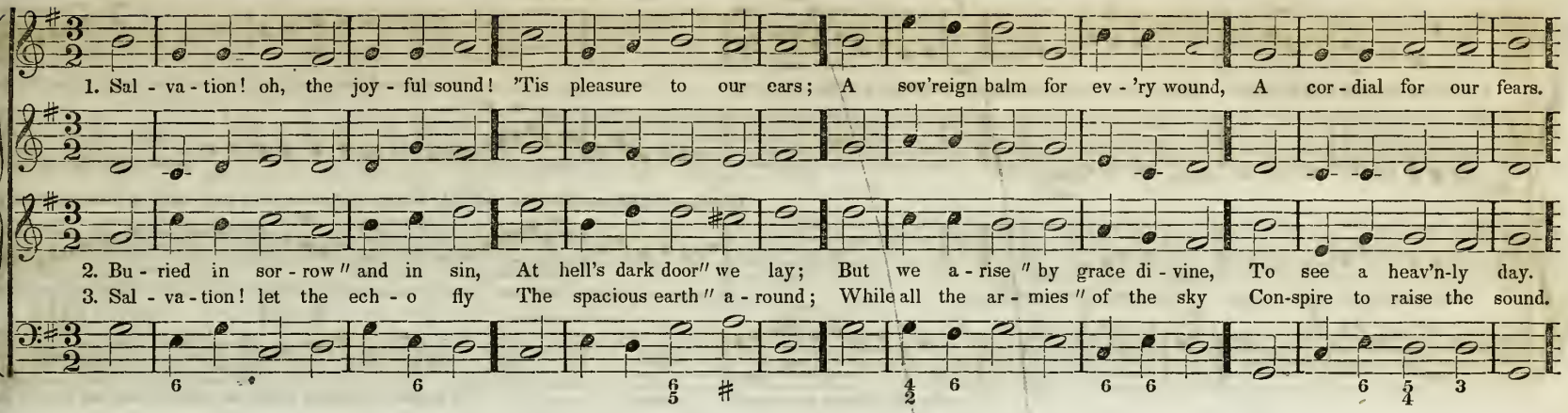
Italian Tune.


claim, His matchless deeds proclaim.
verse, And sub-ject of your verse.
Lord, Who humbly seek the Lord.
1. Ye sons of men, a fee - ble race, Exposed to every snare, Come, make the Lord your dwelling-place, And trust his gracious care.
2. No ill shall en-ter where you dwell: Or, if the plague come nigh, And sweep the wicked down to hell, 'Twill raise the saints on high.
mp
Cres.
3. He'll give his an-gels charge to keep Your feet in all their ways; To watch your pil-low, while you sleep, And guard your happy days.
4. Ye sons of men, a fee-ble race, Ex - posed to every snare, Come, make the Lord your dwelling-place, And trust his gracious care.

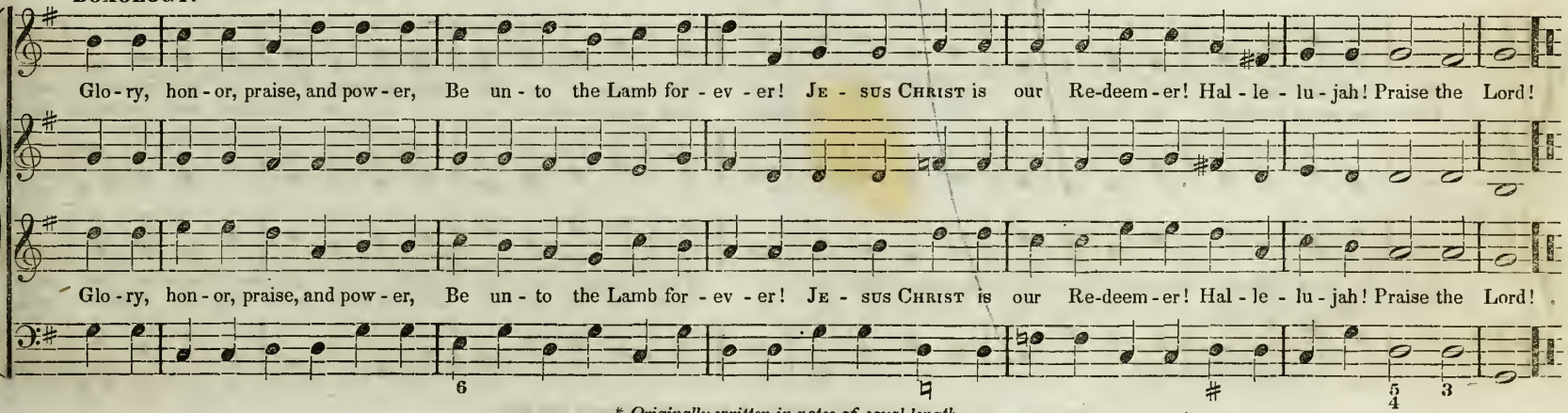
WELD. C. M.

Partly by Dr. HAYES.


To our al-migh-ty Ma-ker, God, New hon-ors be ad-dressed; His great sal-va-tion shines a-broad, His great salvation shines abroad, And makes the nations blest.
To our al-mighty Ma-ker, God, New hon - ors be ad-dressed; His great salvation shines abroad, His great salvation shines abroad, And makes the nations blest.
To our al-migh-ty Maker, God, New hon - ors be addressed; His great salvation shines abroad, His great salvation shines abroad, And makes the nations blest.

COVERT. C. M.

1. Thy way, O Lord, is in the sea; Thy paths I can - not trace, Nor com - pre - hend the mys - te - ry Of thine un - bound - ed grace.
Cres.
Cres.
2. 'Tis but in part I know thy will; I bless thee for the sight; When will thy love the rest re - veal In glo - ry's clear - er light.
3. With rap - ture shall I then sur - vey Thy prov - i - dence and grace; And spend an ev - er - last - ing day, In won - der, love, and praise.

1. Sal - va - tion! oh, the joy - ful sound! 'Tis pleasure to our ears; A sov'reign balm for ev - 'ry wound, A cor - dial for our fears.
2. Bu - ried in sor - row " and in sin, At hell's dark door" we lay; But we a - rise " by grace di - vine, To see a heav'n-ly day.
3. Sal - va - tion! let the ech - o fly The spacious earth " a - round; While all the ar - mies " of the sky Con-spire to raise the sound.

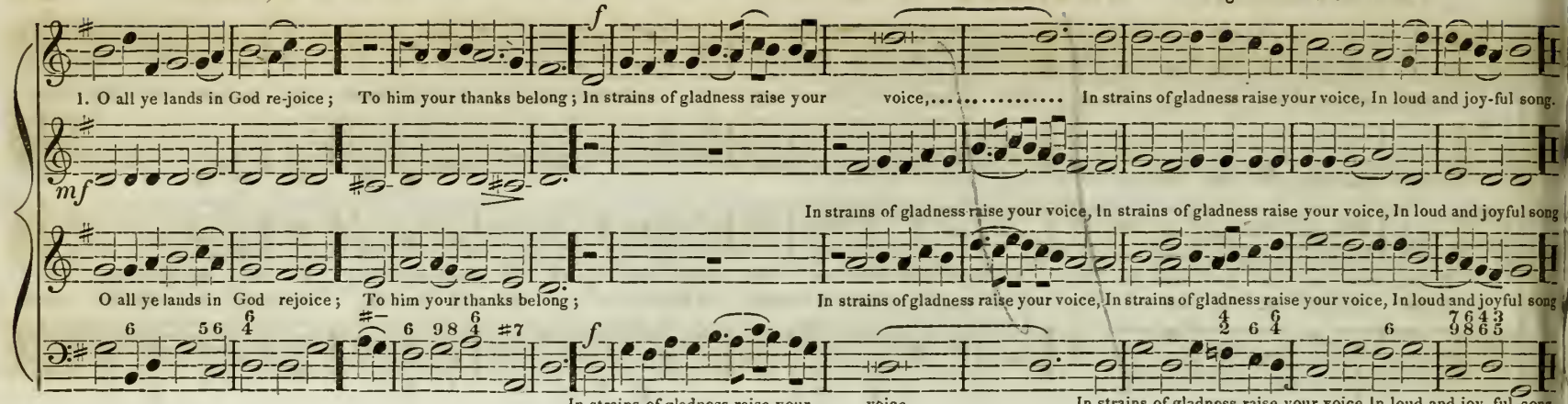
DOXOLOGY.


Glo - ry, hon - or, praise, and pow - er, Be un - to the Lamb for - ev - er! Je - sus Christ is our Re-deem - er! Hal - le - lu - jah! Praise the Lord!
Glo - ry, hon - or, praise, and pow - er, Be un - to the Lamb for - ev - er! Je - sus Christ is our Re-deem - er! Hal - le - lu - jah! Praise the Lord!

* *Originally written in notes of equal length.*

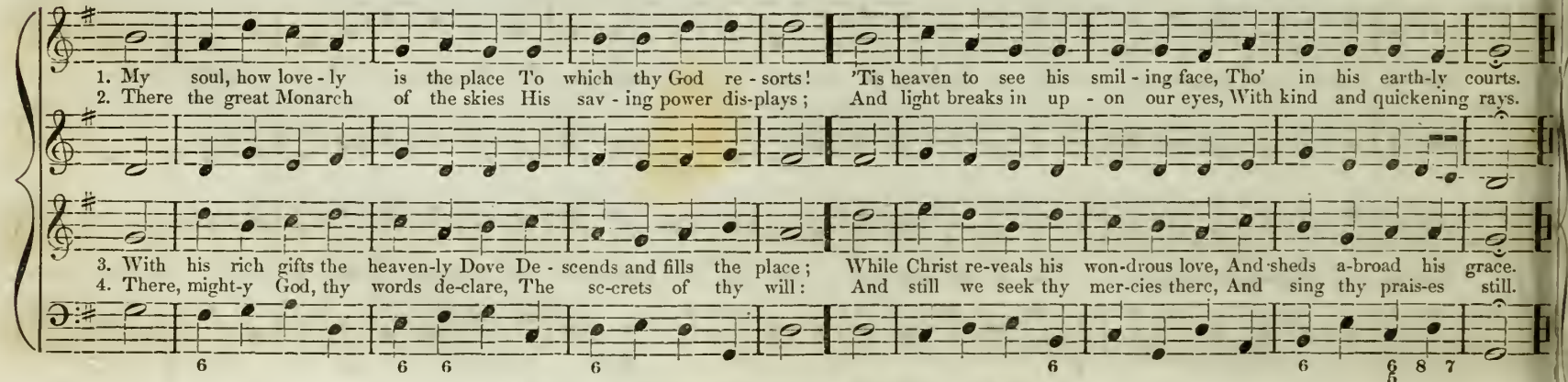
GOODWIN. C. M.

Arranged from WALKER.


1. O all ye lands in God re-joice; To him your thanks belong; In strains of gladness raise your voice, In strains of gladness raise your voice, In loud and joy-ful song.
In strains of gladness raise your voice, In strains of gladness raise your voice, In loud and joyful song
O all ye lands in God rejoice; To him your thanks belong;
In strains of gladness raise your voice, In strains of gladness raise your voice, In loud and joyful song
In strains of gladness raise your voice In strains of gladness raise your voice, In loud and joy-ful song.

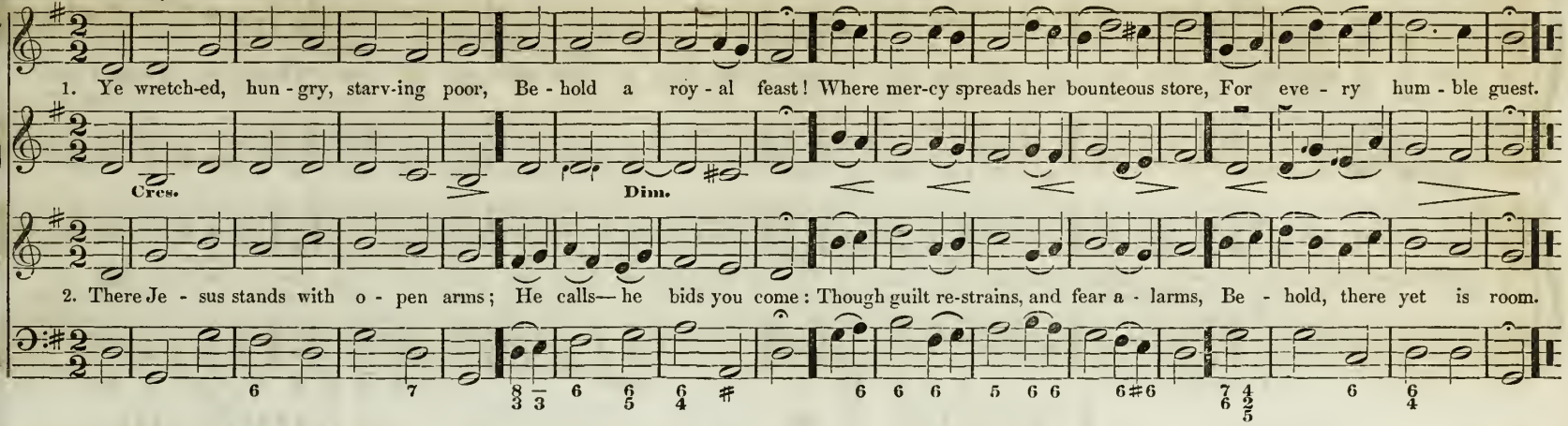
MELROSE. C. M.*

From the Scotch Psalter, 1635.


1. My soul, how love-ly is the place To which thy God re-sorts! 'Tis heaven to see his smil-ing face, Tho' in his earth-ly courts.
2. There the great Monarch of the skies His sav-ing power dis-plays; And light breaks in up-on our eyes, With kind and quickening rays.
3. With his rich gifts the heaven-ly Dove De-scends and fills the place; While Christ re-veals his won-drous love, And sheds a-broad his grace.
4. There, might-y God, thy words de-clare, The se-crets of thy will: And still we seek thy mer-cies there, And sing thy prais-es still.

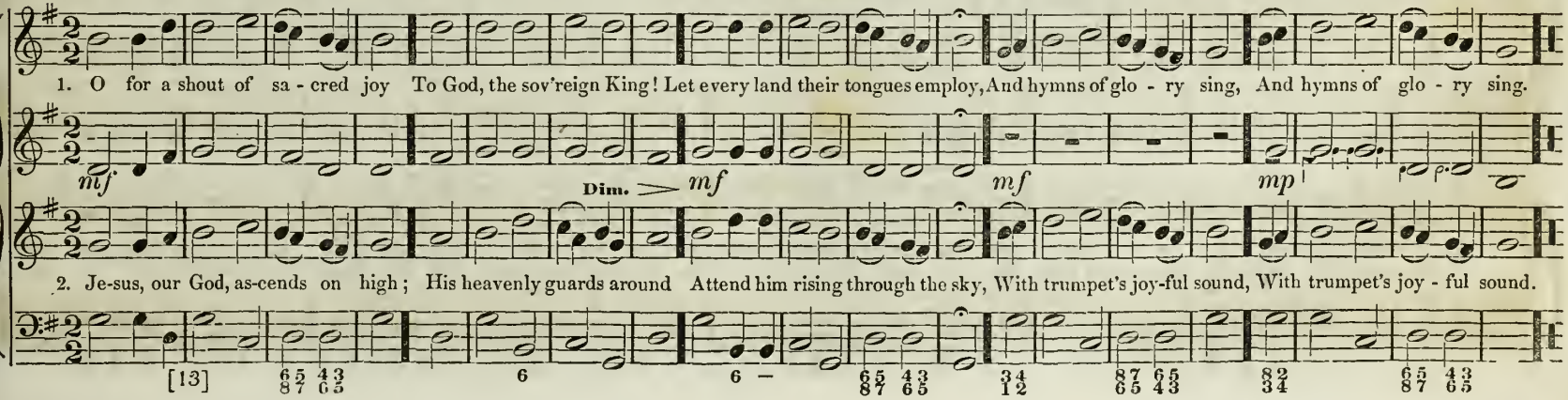
* *"A pleasing specimen of a continuous melody, at least, only one pause half way."*

MEDFIELD. C. M.

Wm. MATHER.

1. Ye wretch-ed, hun - gry, starv-ing poor, Be - hold a roy - al feast! Where mer-cy spreads her bounteous store, For eve - ry hum - ble guest.
Cres.
Dim.
2. There Je - sus stands with o - pen arms; He calls— he bids you come: Though guilt re-strains, and fear a - larms, Be - hold, there yet is room.

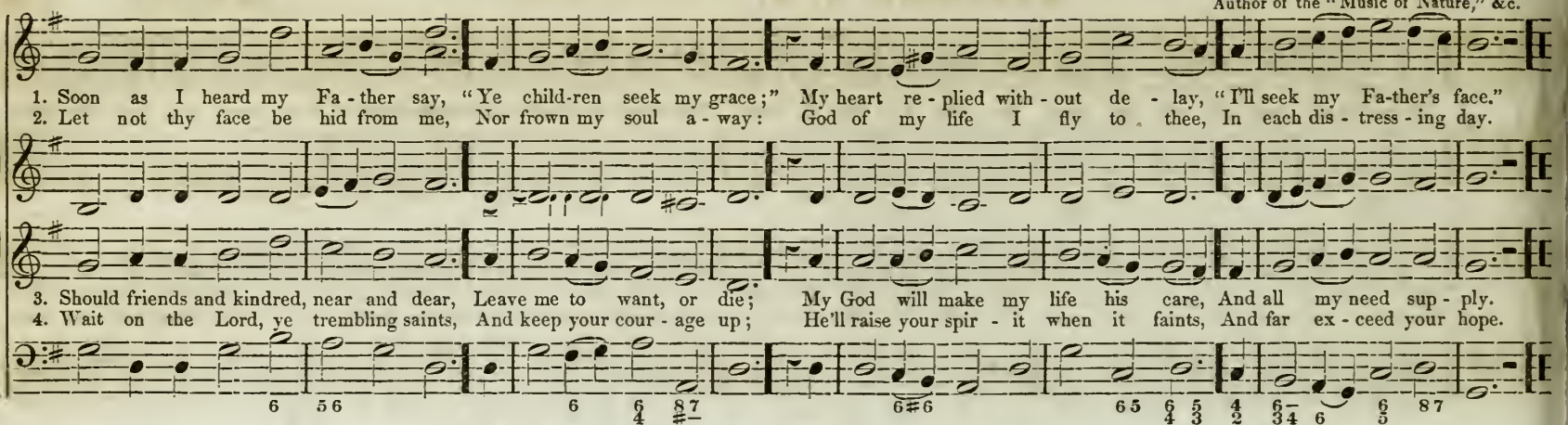
DEVISES C. M. (New Arrangement.)

TUCKER.


1. O for a shout of sa - cred joy To God, the sov'reign King! Let every land their tongues employ, And hymns of glo - ry sing, And hymns of glo - ry sing.
mf
Dim.
mf
mf
mp
2. Je-sus, our God, as-cends on high; His heavenly guards around Attend him rising through the sky, With trumpet's joy-ful sound, With trumpet's joy - ful sound.
[13]

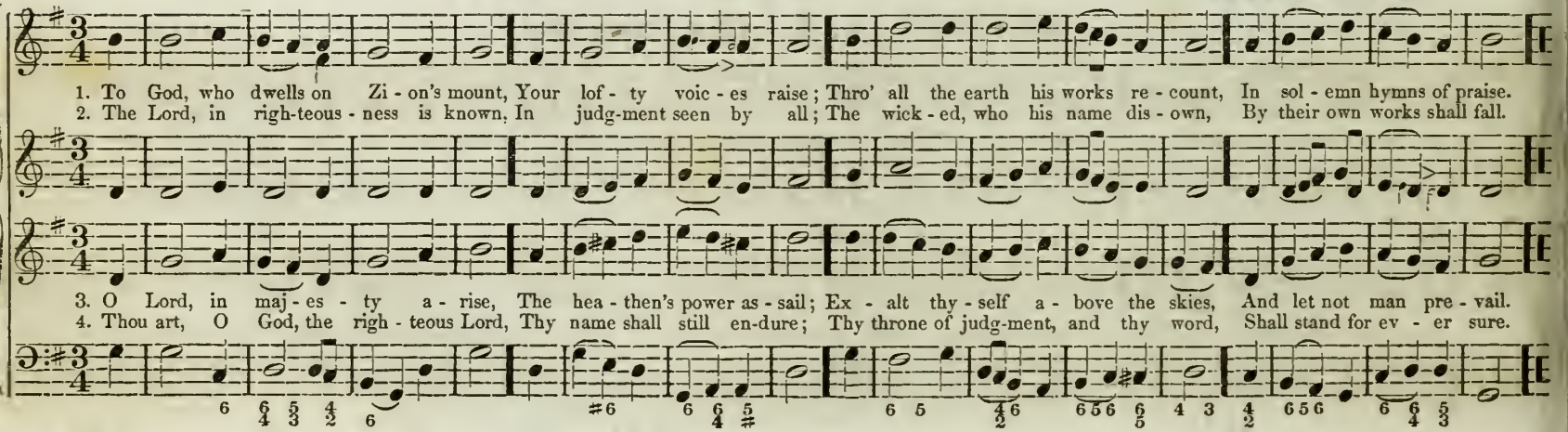
DEDHAM. C. M.

WM. GARDINER,
Author of the "Music of Nature," &c.

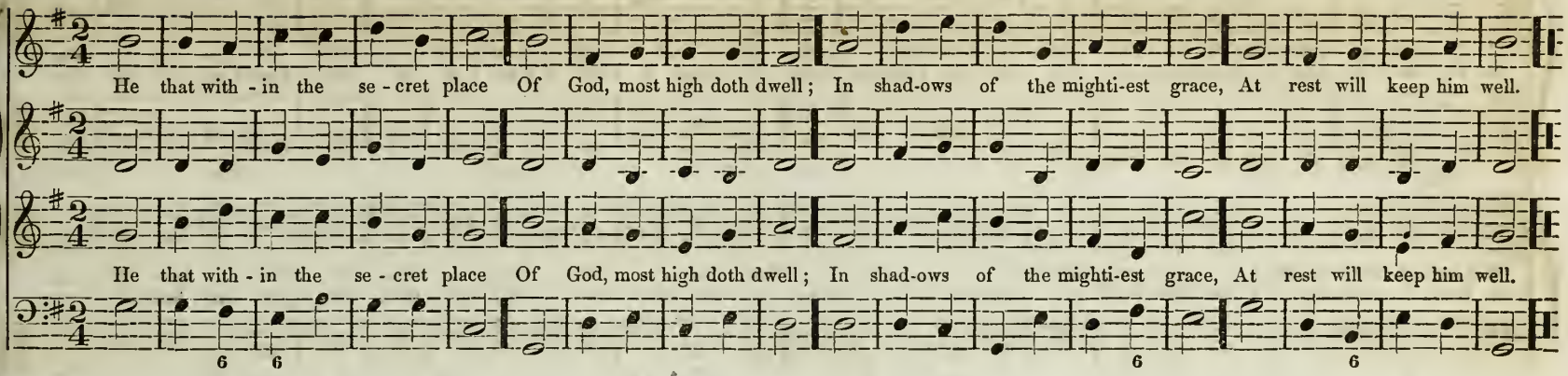

1. Soon as I heard my Fa - ther say, "Ye child-ren seek my grace;" My heart re - plied with - out de - lay, "I'll seek my Fa-ther's face."
2. Let not thy face be hid from me, Nor frown my soul a - way: God of my life I fly to thee, In each dis - tress - ing day.
3. Should friends and kindred, near and dear, Leave me to want, or die; My God will make my life his care, And all my need sup - ply.
4. Wait on the Lord, ye trembling saints, And keep your cour - age up; He'll raise your spir - it when it faints, And far ex - ceed your hope.

KINGSTON. C. M.

JEREMIAH CLARK.


1. To God, who dwells on Zi - on's mount, Your lof - ty voic - es raise; Thro' all the earth his works re - count, In sol - emn hymns of praise.
2. The Lord, in righ-teous - ness is known, In judg-ment seen by all; The wick - ed, who his name dis - own, By their own works shall fall.
3. O Lord, in maj - es - ty a - rise, The hea - then's power as - sail; Ex - alt thy - self a - bove the skies, And let not man pre - vail.
4. Thou art, O God, the righ - teous Lord, Thy name shall still en-dure; Thy throne of judg-ment, and thy word, Shall stand for ev - er sure.

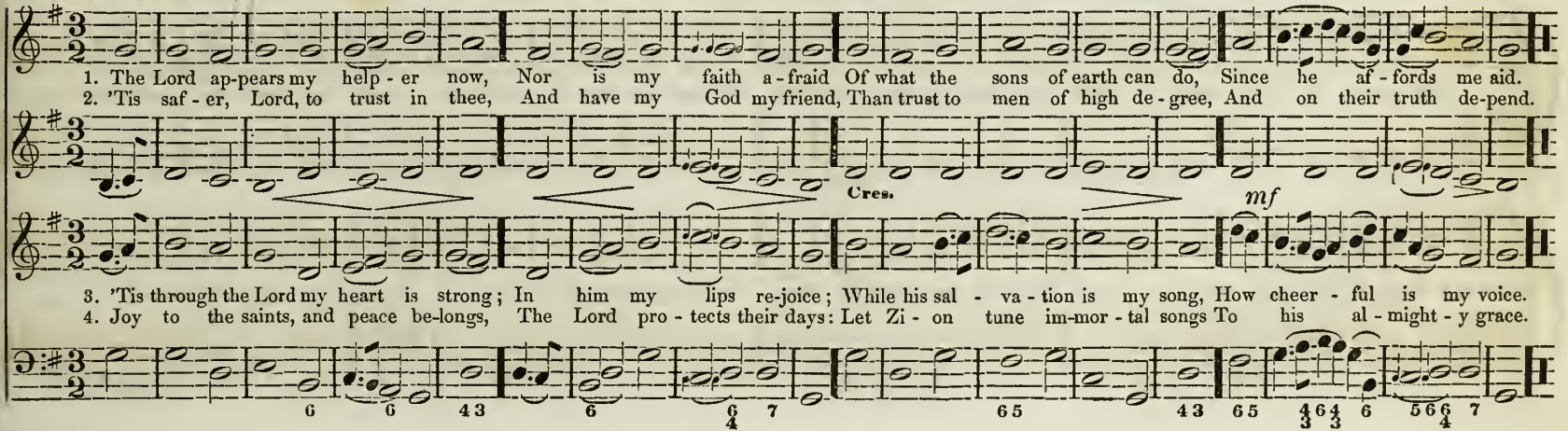
GLASCOW. C. M. (Scotch Tune.)

From Ravenscroft's Coll., 1621.

He that with - in the se - cret place Of God, most high doth dwell; In shad-ows of the mighti-est grace, At rest will keep him well.
He that with - in the se - cret place Of God, most high doth dwell; In shad-ows of the mighti-est grace, At rest will keep him well.

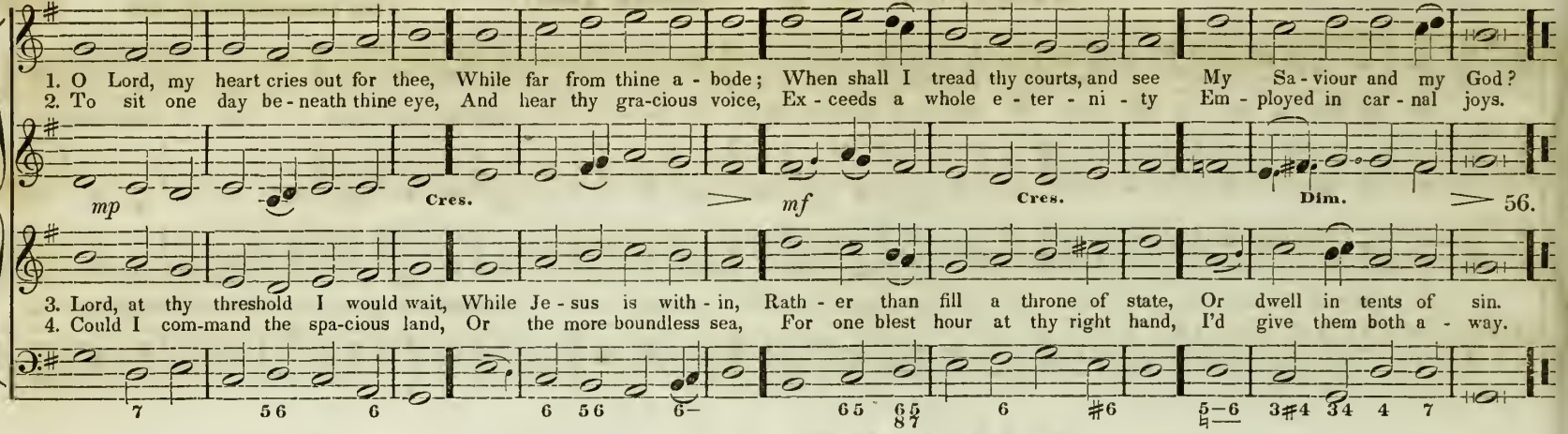
WALNEY. C. M.

Long Metre by a division of the 6th and 13th measure.

Dr. BOYCE.

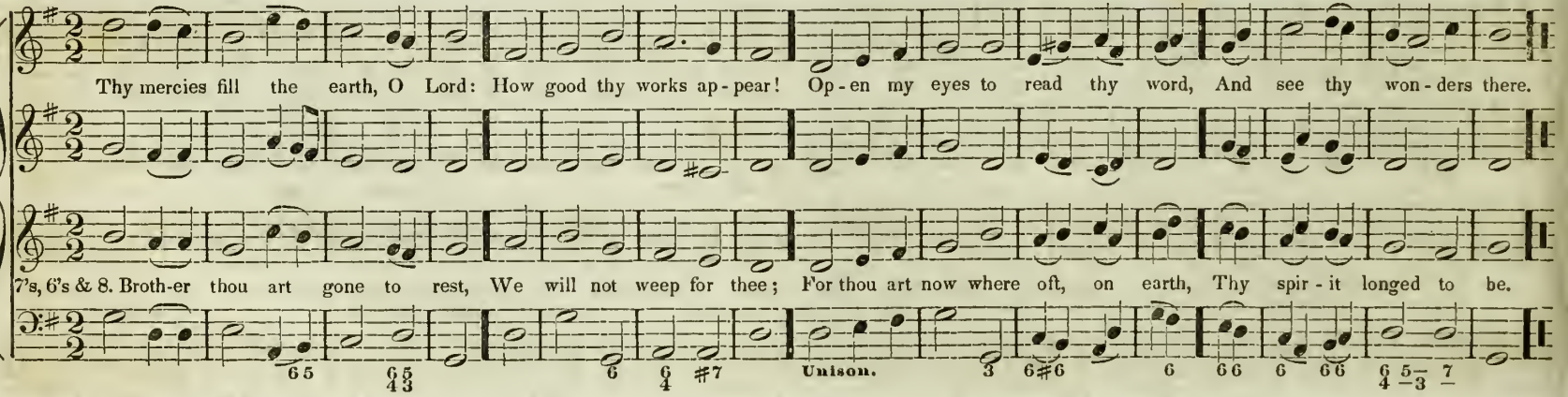

1. The Lord ap-pears my help - er now, Nor is my faith a-fraid Of what the sons of earth can do, Since he af - fords me aid.
2. 'Tis saf - er, Lord, to trust in thee, And have my God my friend, Than trust to men of high de - gree, And on their truth de-pend.
Cres.
mf
3. 'Tis through the Lord my heart is strong; In him my lips re-joice; While his sal - va - tion is my song, How cheer - ful is my voice.
4. Joy to the saints, and peace be-longs, The Lord pro - tects their days: Let Zi - on tune im-mor - tal songs To his al - might - y grace.

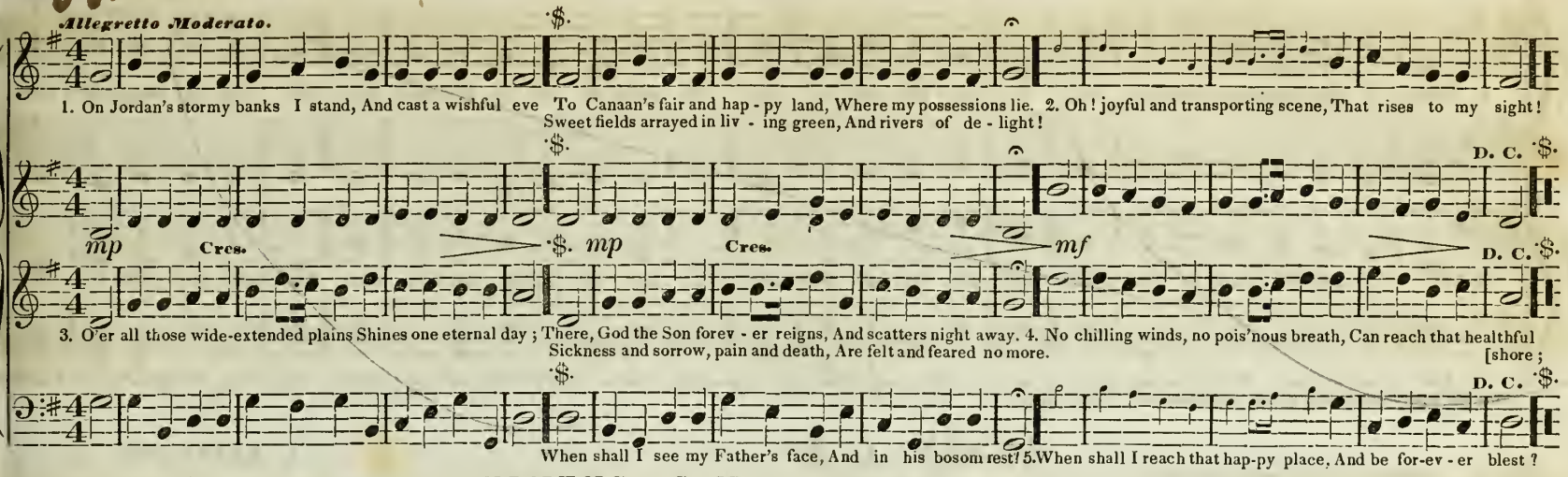
DAVID. C. M.


1. O Lord, my heart cries out for thee, While far from thine a - bode; When shall I tread thy courts, and see My Sa - viour and my God?
2. To sit one day be - neath thine eye, And hear thy gra-cious voice, Ex - ceeds a whole e - ter - ni - ty Em - ployed in car - nal joys.
mp
Cres.
mf
Cres.
Dim.
56.
3. Lord, at thy threshold I would wait, While Je - sus is with - in, Rath - er than fill a throne of state, Or dwell in tents of sin.
4. Could I com-mand the spa-cious land, Or the more boundless sea, For one blest hour at thy right hand, I'd give them both a - way.

ARIAD. C. M.; or 7s', 6's & 8 by the tie in the first measure.

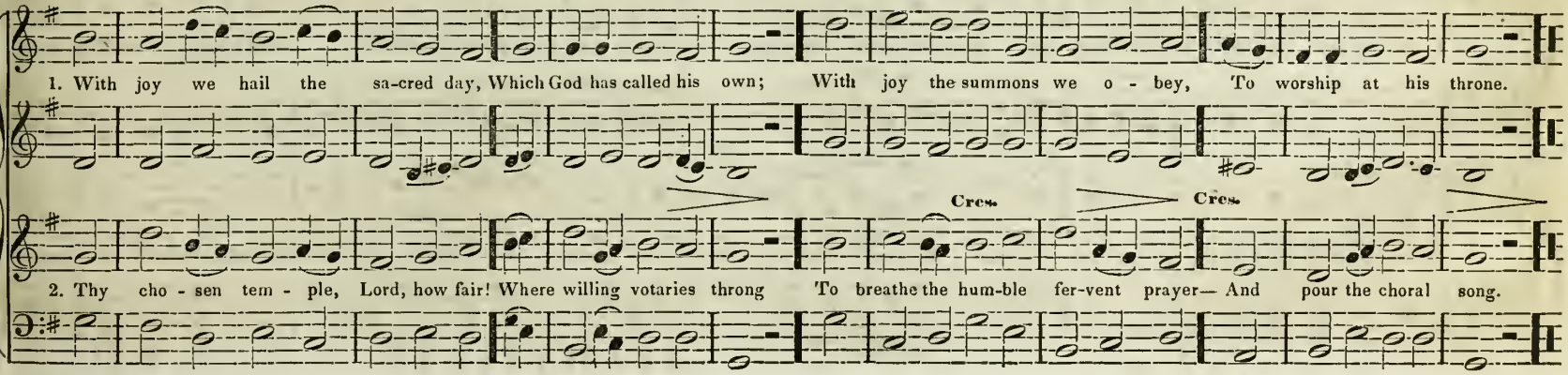
Arranged from R. SPOFFORTH.


Thy mercies fill the earth, O Lord: How good thy works ap - pear! Op - en my eyes to read thy word, And see thy won - ders there.
7's, 6's & 8. Broth-er thou art gone to rest, We will not weep for thee; For thou art now where oft, on earth, Thy spir - it longed to be.
Unison.


Allegretto Moderato.
1. On Jordan's stormy banks I stand, And cast a wishful eve To Canaan's fair and hap - py land, Where my possessions lie.
2. Oh! joyful and transporting scene, That rises to my sight! Sweet fields arrayed in liv - ing green, And rivers of de - light!
D. C.
mp
Cres.
mf
3. O'er all those wide-extended plains Shines one eternal day; There, God the Son forev - er reigns, And scatters night away.
4. No chilling winds, no pois'nous breath, Can reach that healthful shore; Sickness and sorrow, pain and death, Are felt and feared no more.
When shall I see my Father's face, And in his bosom rest!
5. When shall I reach that hap-py place, And be for-ev - er blest?

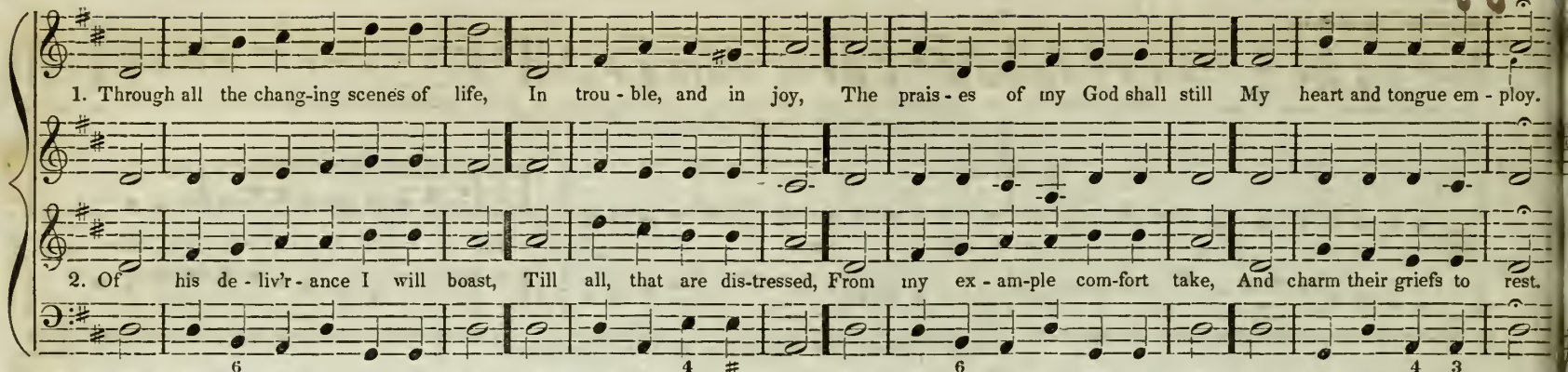
STEPHENS. C. M.

REV. W. JONES.


1. With joy we hail the sa-cred day, Which God has called his own; With joy the summons we o - bey, To worship at his throne.
Cres.
Cres.
2. Thy cho - sen tem - ple, Lord, how fair! Where willing votaries throng To breathe the hum-ble fer-vent prayer— And pour the choral song.

TALLIS. C. M.*

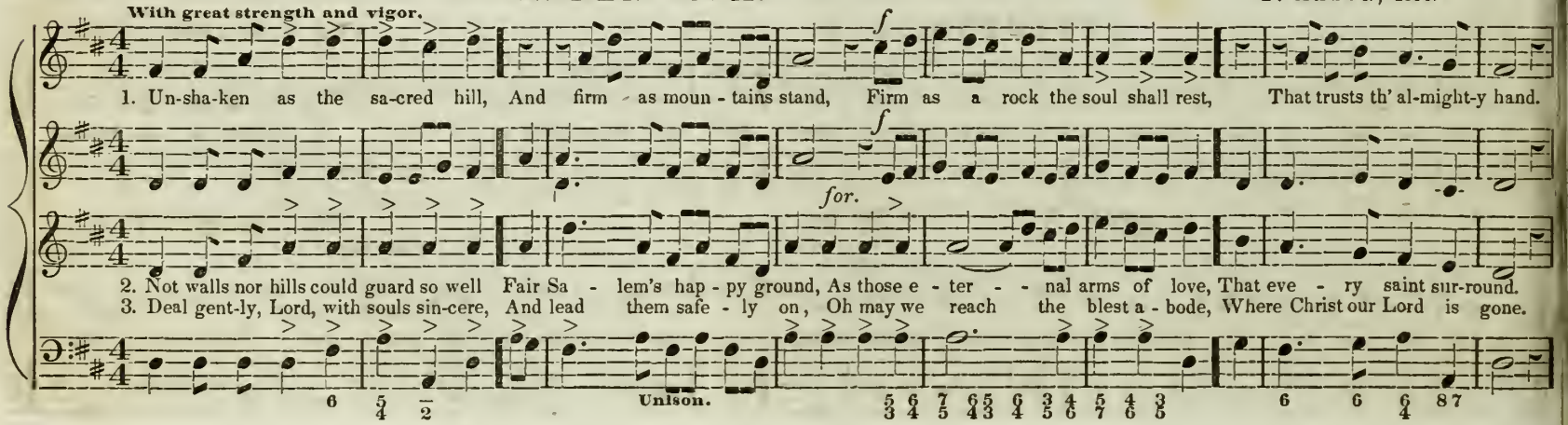
THOMAS TALLIS, 1565.


1. Through all the chang-ing scenes of life, In trou - ble, and in joy, The prais - es of my God shall still My heart and tongue em - ploy.
2. Of his de - liv'r - ance I will boast, Till all, that are dis-tressed, From my ex - am-ple com-fort take, And charm their griefs to rest.

* "*This is simplicity itself. Both the melody and the harmony are the progeny of our great Cathedralist. He composed them for the Veni Creator, in Archbishop Parker's Psalter. A child sing the tune, while manly genius will admire it.*"—HAVERGAL.

ALDEN. C. M.

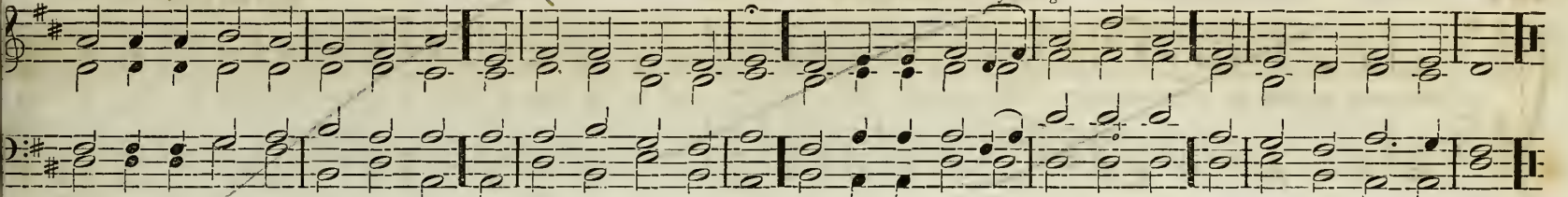
L. MASON, 1844.


With great strength and vigor.
1. Un-sha-ken as the sa-cred hill, And firm as moun - tains stand, Firm as a rock the soul shall rest, That trusts th' al-might-y hand.
2. Not walls nor hills could guard so well Fair Sa - lem's hap - py ground, As those e - ter - - nal arms of love, That eve - ry saint sur-round.
3. Deal gent-ly, Lord, with souls sin-cere, And lead them safe - ly on, Oh may we reach the blest a - bode, Where Christ our Lord is gone.
for.
Unison.

PALESTRINA. C. M

Treble and Tenor may change.

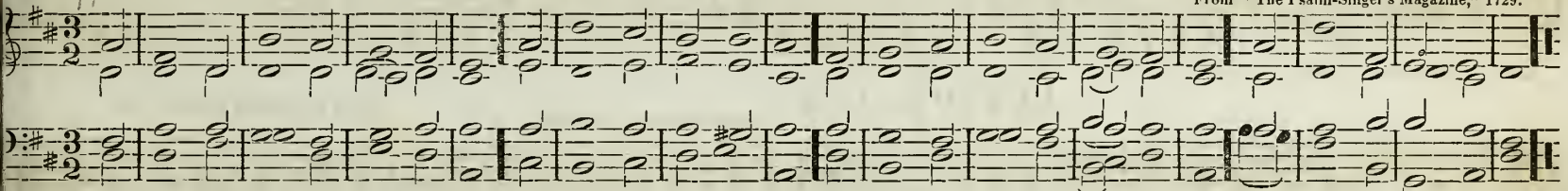
Arranged from PALESTRINA, 1560.



1. No change of time shall ev - er shock My trust, O Lord, in thee; For thou hast al - ways been my rock, A sure de - fence to me.
2. Thou our de - liv - erer art, O God; Our trust is in thy power; Thou art our shield from foes a - broad, Our safe-guard, and our tower.
3. To thee will we ad - dress our prayer, To whom all praise we owe; So shall we by thy watch - ful care, Be saved from eve - ry foe.
4. Then let Je - ho - vah be a - dored, On whom our hopes de - pend; For who, ex - cept the migh - ty Lord, His peo - ple can de - fend.

BEDFORD. C. M.*

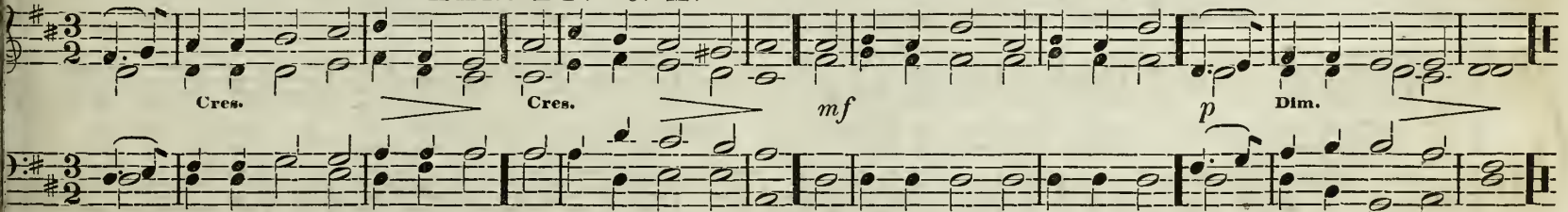
W. WHEALL,
From "The Psalm-Singer's Magazine," 1729.



1. My hid - ing-place, my ref - uge tower, And shield art thou, O Lord! I firm - ly an - chor all my hopes On thy un-err - ing word.
2. Ac - cord - ing to thy gra-cious word, From dan - ger set me free; Nor make me of those hopes a-shamed, That I re-pose on thee.

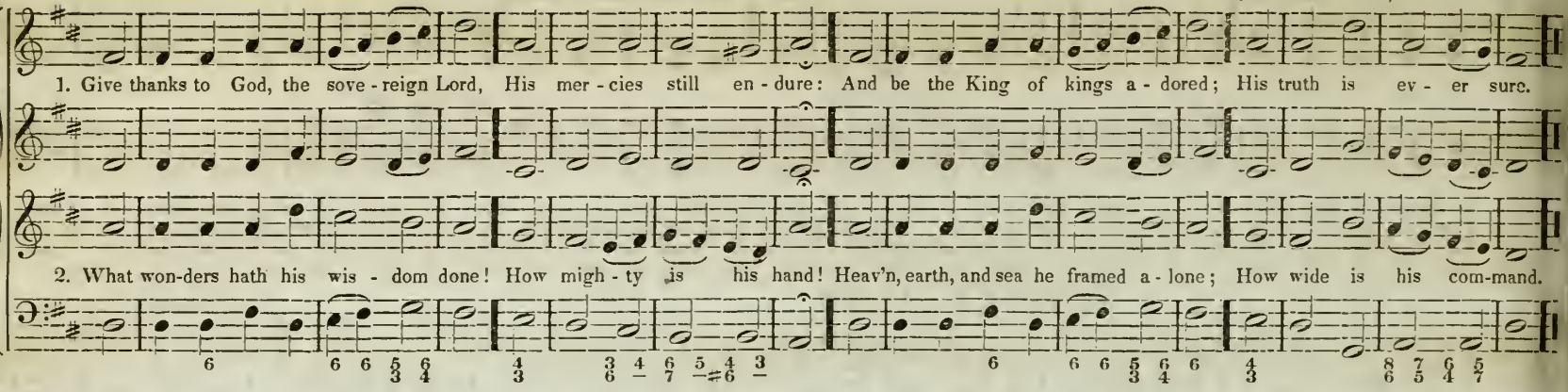
* *A "comparatively modern tune in good style. It should be noticed that the melody, though in triple time, has no instance of a semibreve split into two slurred minims. That device is modern, and constitutes a species of melody which the old psalmists* NEVER *adopted."* HAVERGAL.

HANLEY. C. M.

L. MASON, 1840.

1. Our Fa-ther who in heav-en art! All hallowed be thy name; Thy kingdom come, thy will be done, Throughout this earth - ly frame.
2. As cheer-ful - ly as 'tis by those Who dwell with thee on high: Lord, let thy boun - ty, day by day Our dai - ly food sup - ply.

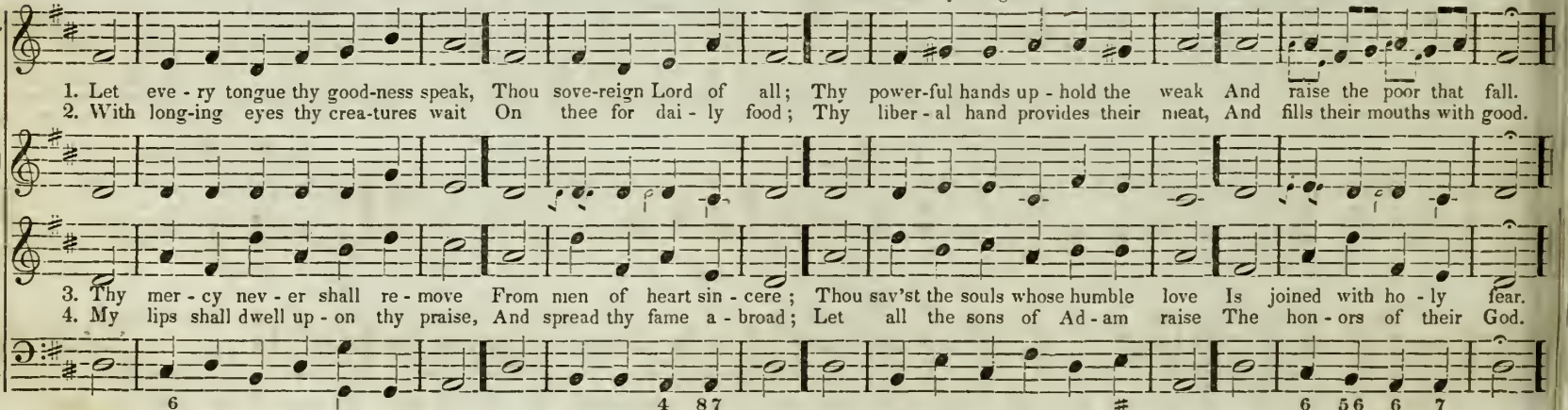
BATTISHILL. C. M.

From a Chant by BATTISHILL.
(See Chant No. 13.)


1. Give thanks to God, the sove - reign Lord, His mer - cies still en - dure: And be the King of kings a - dored; His truth is ev - er sure.
2. What won-ders hath his wis - dom done! How migh - ty is his hand! Heav'n, earth, and sea he framed a - lone; How wide is his com-mand.

LONDON. C. M.*

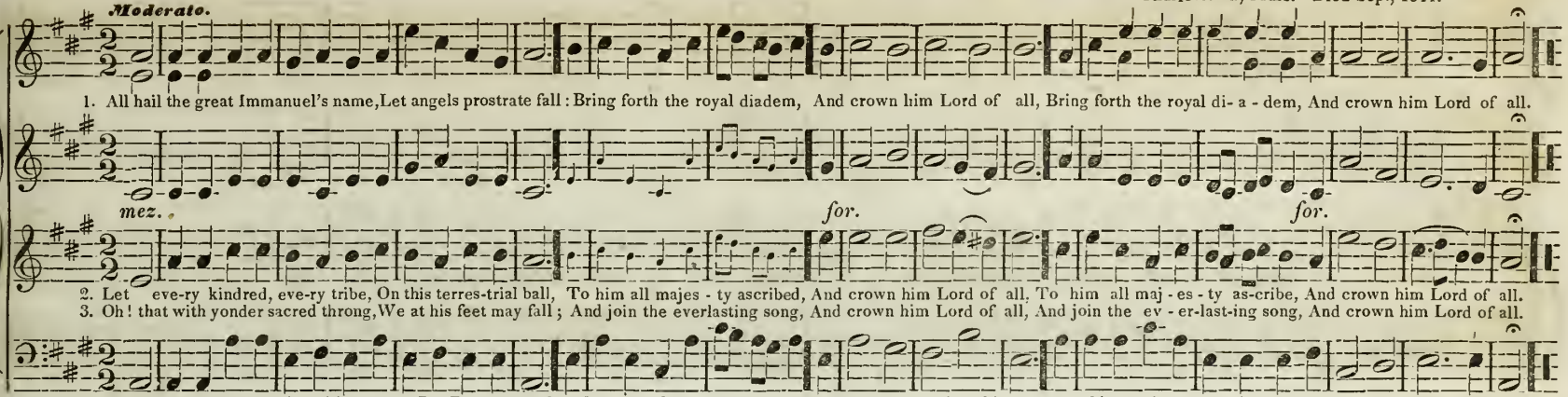
From the Scotch Psalter, 1635.

Treble and Tenor may change.

1. Let eve - ry tongue thy good-ness speak, Thou sove-reign Lord of all; Thy power-ful hands up - hold the weak And raise the poor that fall.
2. With long-ing eyes thy crea-tures wait On thee for dai - ly food; Thy liber - al hand provides their meat, And fills their mouths with good.
3. Thy mer - cy nev - er shall re - move From men of heart sin - cere; Thou sav'st the souls whose humble love Is joined with ho - ly fear.
4. My lips shall dwell up - on thy praise, And spread thy fame a - broad; Let all the sons of Ad - am raise The hon - ors of their God.

* *"A tune universally liked. Generally ascribed to Dr. Croft, but certainly composed long before he was born. The Scotch lay fair claim to its composition."*—HAVERGAL.

CORONATION. C. M.* (American Tune.)

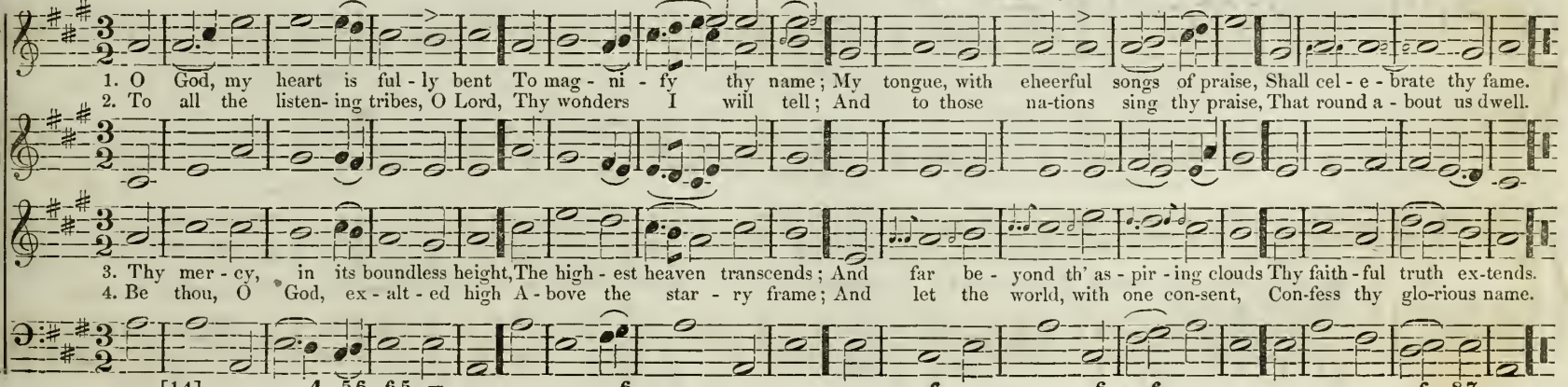
OLIVER HOLDEN,
Charlestown, Mass. Died Sep., 1844.


Moderato.
1. All hail the great Immanuel's name, Let angels prostrate fall: Bring forth the royal diadem, And crown him Lord of all, Bring forth the royal di- a - dem, And crown him Lord of all.
mez.
for.
for.
2. Let eve-ry kindred, eve-ry tribe, On this terres-trial ball, To him all majes - ty ascribed, And crown him Lord of all. To him all maj - es - ty as-cribe, And crown him Lord of all.
3. Oh! that with yonder sacred throng, We at his feet may fall; And join the everlasting song, And crown him Lord of all, And join the ev - er-last-ing song, And crown him Lord of all.

* *This tune was a great favorite with the late Dr. Dwight of Yale College. It was often sung by the college choir, while he, "catching as it were the inspiration of the heavenly world, would join them and lead them with the most ardent devotion." Incidents in the life of President Dwight, p. 26.*

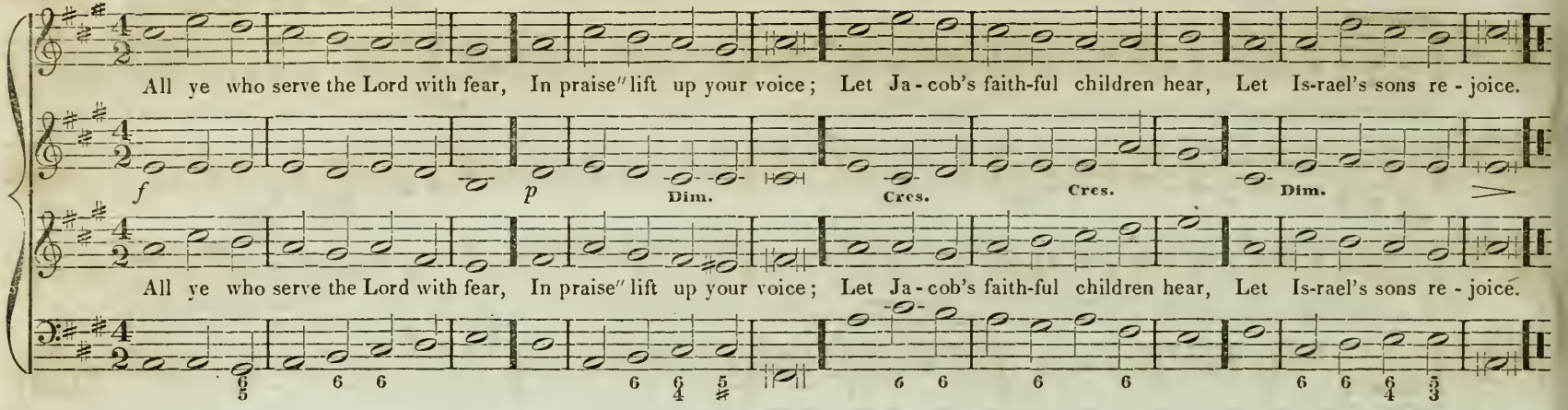
BARBY. C. M.

WM. TANSUR, 1760.


1. O God, my heart is ful - ly bent To mag - ni - fy thy name; My tongue, with eheerful songs of praise, Shall cel - e - brate thy fame.
2. To all the listen- ing tribes, O Lord, Thy wonders I will tell; And to those na-tions sing thy praise, That round a - bout us dwell.
3. Thy mer - cy, in its boundless height, The high - est heaven transcends; And far be - yond th' as - pir - ing clouds Thy faith - ful truth ex-tends.
4. Be thou, O God, ex - alt - ed high A - bove the star - ry frame; And let the world, with one con-sent, Con-fess thy glo-rious name.

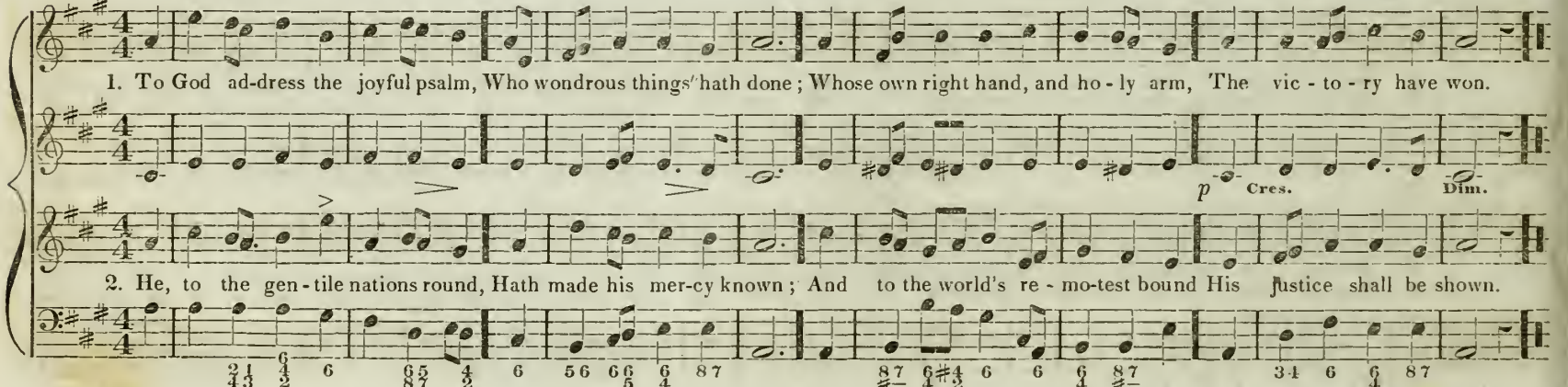
St. NICHOLAS. C. M.

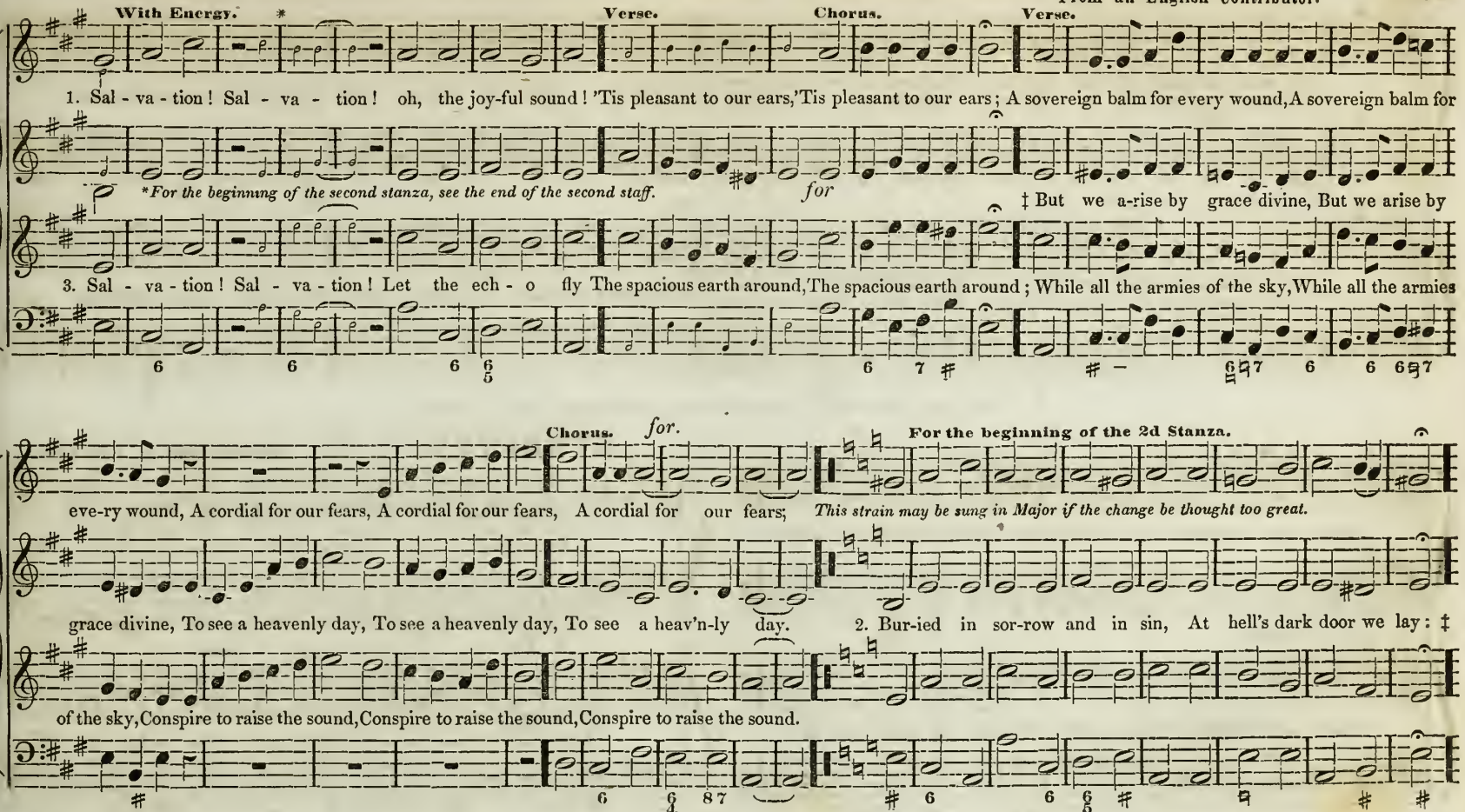
Rev. W. H. HAVERGAL.


All ye who serve the Lord with fear, In praise lift up your voice; Let Ja-cob's faith-ful children hear, Let Is-rael's sons re-joice.
f
p
Dim.
Cres.
Cres.
Dim.
All ye who serve the Lord with fear, In praise lift up your voice; Let Ja-cob's faith-ful children hear, Let Is-rael's sons re-joice.

ANATH. C. M.

Dr. M. GREEN.

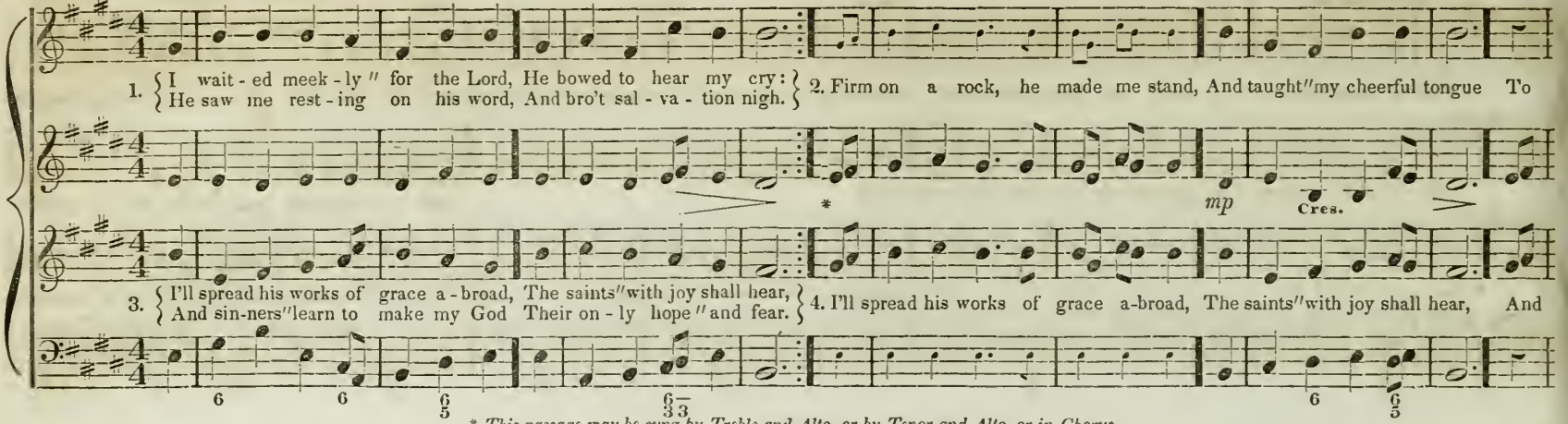

1. To God ad-dress the joyful psalm, Who wondrous things hath done; Whose own right hand, and ho-ly arm, The vic-to-ry have won.
p
Cres.
Dim.
2. He, to the gen-tile nations round, Hath made his mer-cy known; And to the world's re-mo-test bound His justice shall be shown.


With Energy.
*
Verse.
Chorus.
Verse.
1. Sal - va - tion! Sal - va - tion! oh, the joy-ful sound! 'Tis pleasant to our ears, 'Tis pleasant to our ears; A sovereign balm for every wound, A sovereign balm for
*For the beginning of the second stanza, see the end of the second staff.
for
‡ But we a-rise by grace divine, But we arise by
3. Sal - va - tion! Sal - va - tion! Let the ech - o fly The spacious earth around, The spacious earth around; While all the armies of the sky, While all the armies
Chorus.
for.
For the beginning of the 2d Stanza.
eve-ry wound, A cordial for our fears, A cordial for our fears, A cordial for our fears;
This strain may be sung in Major if the change be thought too great.
grace divine, To see a heavenly day, To see a heavenly day, To see a heav'n-ly day.
2. Bur-ied in sor-row and in sin, At hell's dark door we lay: ‡
of the sky, Conspire to raise the sound, Conspire to raise the sound, Conspire to raise the sound.

‡ *For other hymns, omit the 2d, 3d and 4th (small note) measures.*

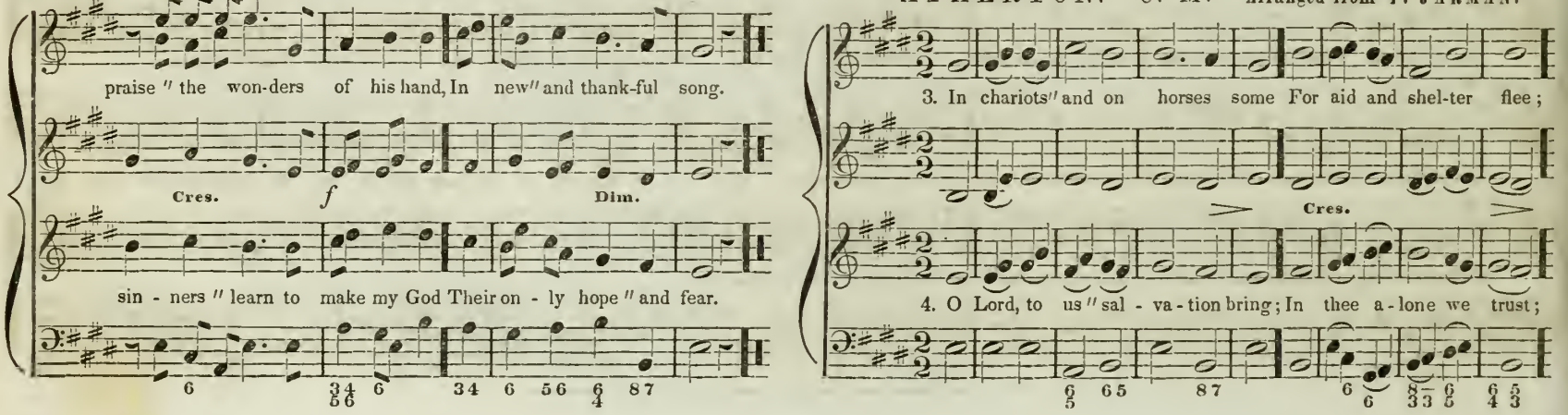
ARABIA. C. M. Double.

Arranged from an English Tune.

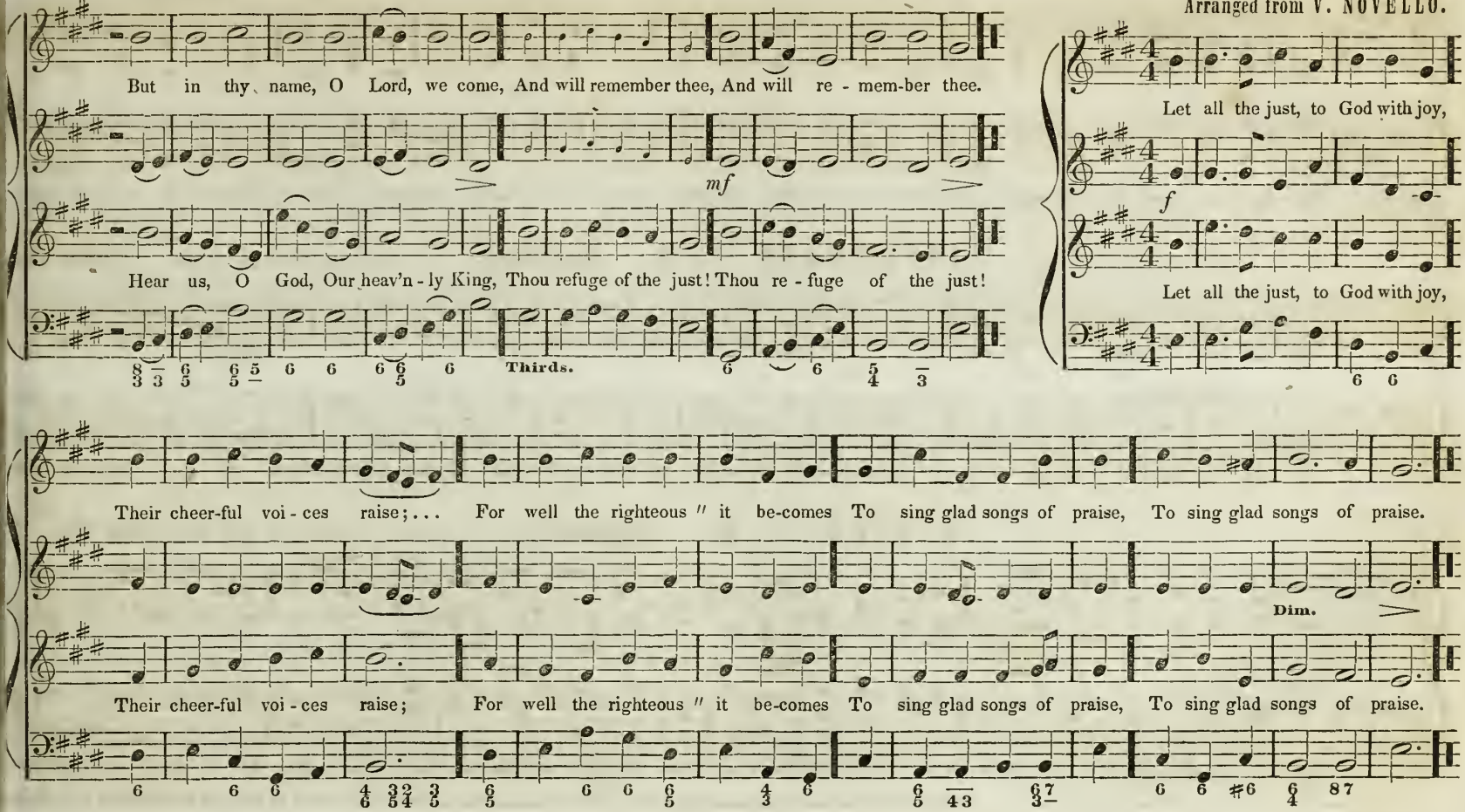

1. I wait - ed meek - ly " for the Lord, He bowed to hear my cry:
He saw me rest - ing on his word, And bro't sal - va - tion nigh.
2. Firm on a rock, he made me stand, And taught "my cheerful tongue To
*
mp
Cres.
3. I'll spread his works of grace a - broad, The saints "with joy shall hear,
And sin-ners "learn to make my God Their on - ly hope " and fear.
4. I'll spread his works of grace a-broad, The saints "with joy shall hear, And

* *This passage may be sung by Treble and Alto, or by Tenor and Alto, or in Chorus.*

ATHERTON. C. M.

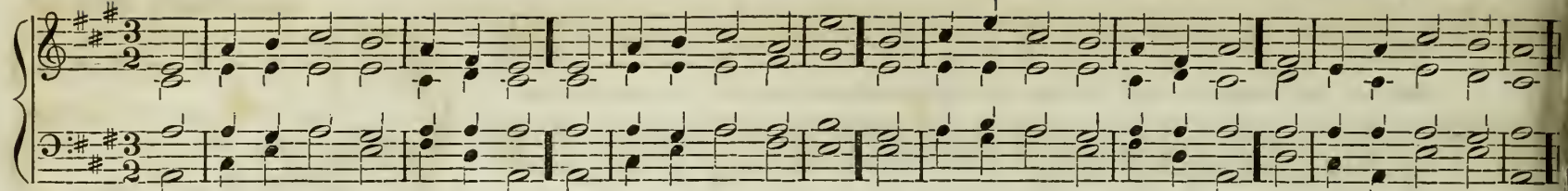
Arranged from T. JARMAN.

praise " the won-ders of his hand, In new " and thank-ful song.
Cres.
f
Dim.
sin - ners " learn to make my God Their on - ly hope " and fear.
3. In chariots " and on horses some For aid and shel-ter flee;
Cres.
4. O Lord, to us " sal - va - tion bring; In thee a - lone we trust;

Arranged from V. NOVELLO.


But in thy name, O Lord, we come, And will remember thee, And will re - mem-ber thee.
mf
Hear us, O God, Our heav'n - ly King, Thou refuge of the just! Thou re - fuge of the just!
Thirds.
Let all the just, to God with joy,
f
Let all the just, to God with joy,
Their cheer-ful voi - ces raise; . . . For well the righteous " it be-comes To sing glad songs of praise, To sing glad songs of praise.
Dim.
Their cheer-ful voi - ces raise; For well the righteous " it be-comes To sing glad songs of praise, To sing glad songs of praise.

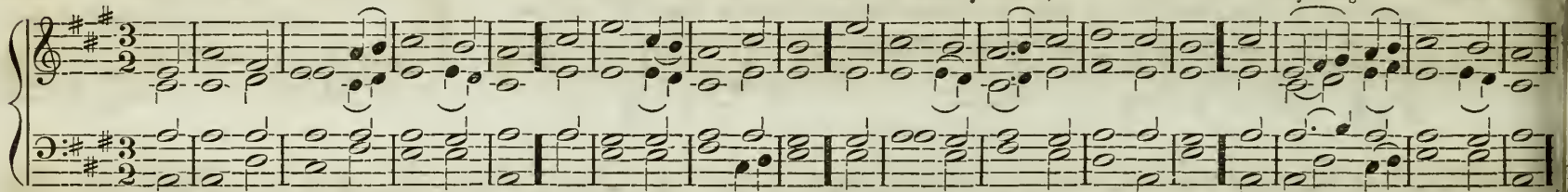
KNOX. C. M.

Treble and Tenor may change parts.



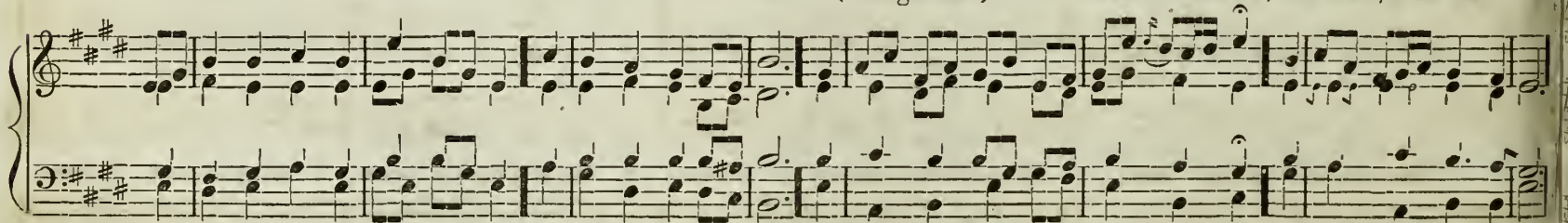
INVERNESS. C. M. (Martyrdom.)

Treble and Tenor may change. Scotch Tune.



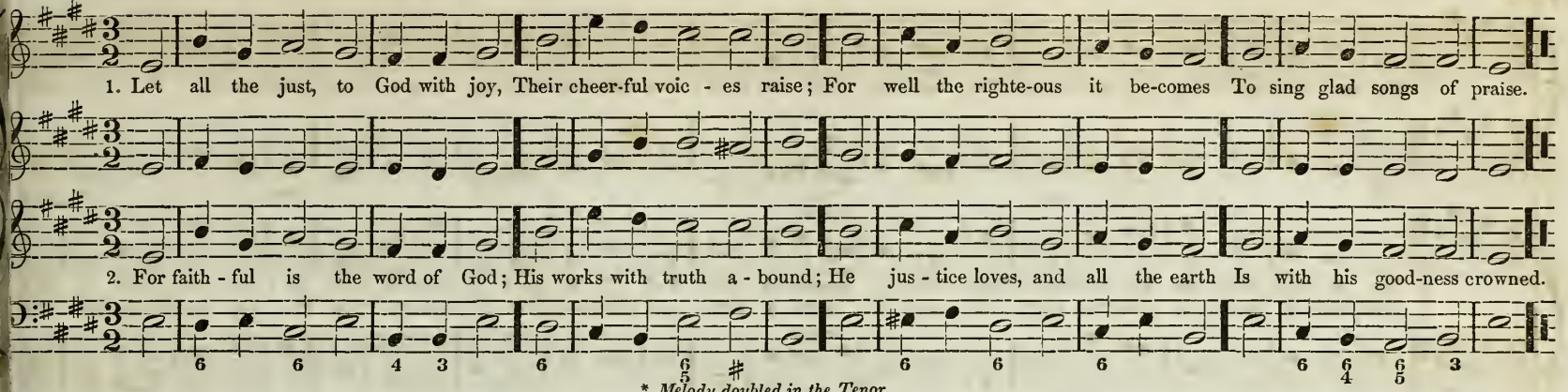
WINTER. C. M. (Staughton.*)

DANIEL READ, New Haven, about 1795.


The hoa - ry frost, the flee - cy snow De-scend and clothe the ground; The li - quid streams for - bear to flow In i - cy fet-ters bou
His his

* *Some English Editors of Music attribute this tune to Collins, but its authorship is claimed by Read, in the "Columbian Harmonist," a book edited by him, and first published near the clos the last century.*

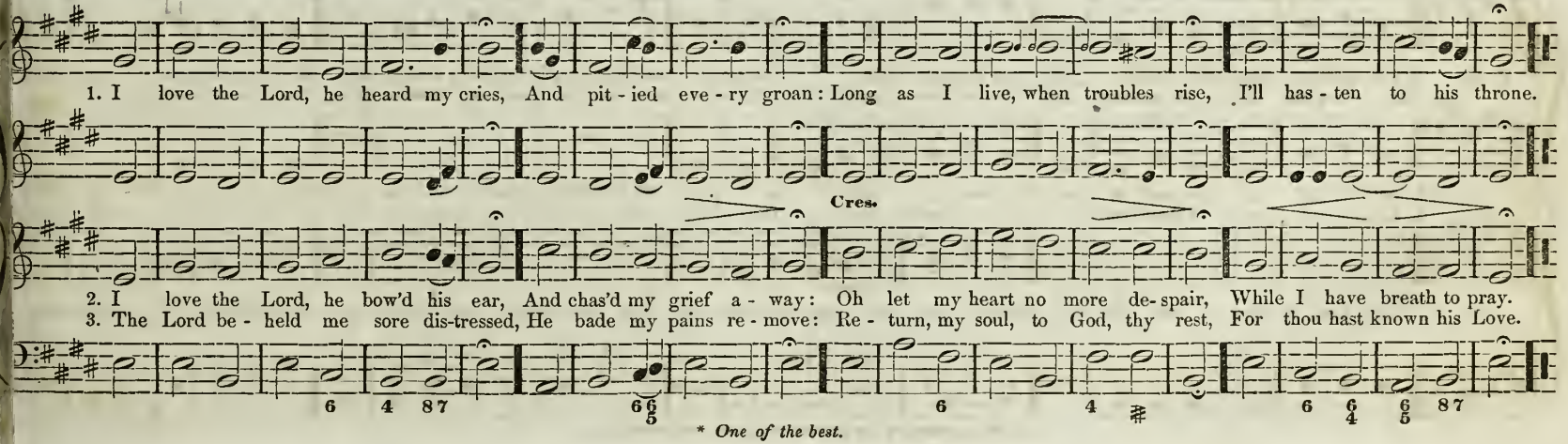
SORATA. C. M.*


1. Let all the just, to God with joy, Their cheer-ful voic - es raise; For well the righte-ous it be-comes To sing glad songs of praise.
2. For faith - ful is the word of God; His works with truth a - bound; He jus - tice loves, and all the earth Is with his good-ness crowned.

* *Melody doubled in the Tenor.*

PHUVAH. C. M.

Old German Choral.*


1. I love the Lord, he heard my cries, And pit - ied eve - ry groan: Long as I live, when troubles rise, I'll has - ten to his throne.
Cres.
2. I love the Lord, he bow'd his ear, And chas'd my grief a - way: Oh let my heart no more de-spair, While I have breath to pray.
3. The Lord be - held me sore dis-tressed, He bade my pains re - move: Re - turn, my soul, to God, thy rest, For thou hast known his Love.

* *One of the best.*

BRUNSWICK. C. M.

Arranged from the Oratorio of Saul,
By HANDEL. "Sin not, O King."

1. My nev - er - ceas - ing song shall show, The mer-cies of the Lord; And make suc-ceed- ing a - ges know How faith-ful is his word.

Cres.

2. The sa - cred truths his lips pronounce Shall firm as heaven en - dure; And if he speak a prom-ise once, Th' e - ter - nal - grace is sure.
3. Lord God of hosts, thy wondrous ways, Are sung by saints a - bove; And saints on earth their hon-ors raise To thy un-chang - ing love.

PESARO. C. M.*

T. B.

Soft, and not hurried.

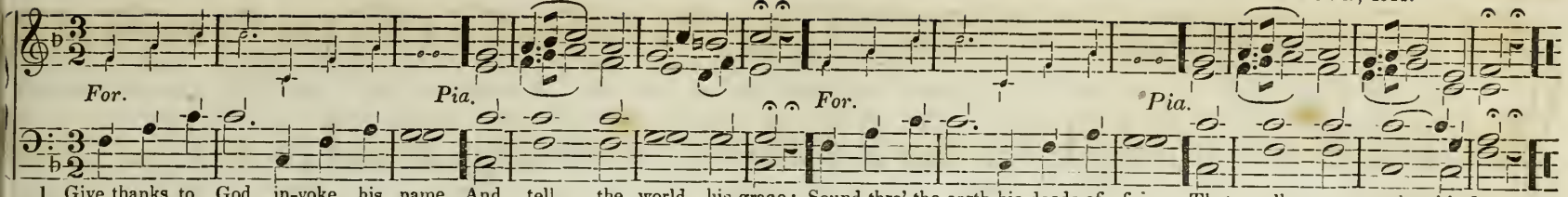
C. M. 1. When verdure clothes the fer-tile vale, And blossoms deck the spray; And fragrance breathes in eve-ry gale, How sweet the ver - nal day.
2. Hark! how the feath-ered warblers sing! 'Tis na-ture's cheer - ful voice; Soft mu-sic hails the love-ly spring, And woods and fields re - joice.
3. O God of na - ture and of grace, Thy heav'nly gifts im - part, Then shall my med - i-ta - tion trace Spring, blooming in my heart.
4. Inspired to praise, I then shall join, Glad na-ture's cheer - ful song; And love, and grat - i-tude di - vine, At - tune my joy - ful tongue.

L. M. Thou God of hope, to thee we bow, Thou art our ref - uge in dis - tress; The hus - band of the widow thou, The fa-ther of the fa-ther-less.

* *L. M. by removing the ties in the second and fourth lines.*

FULTON. C. M.

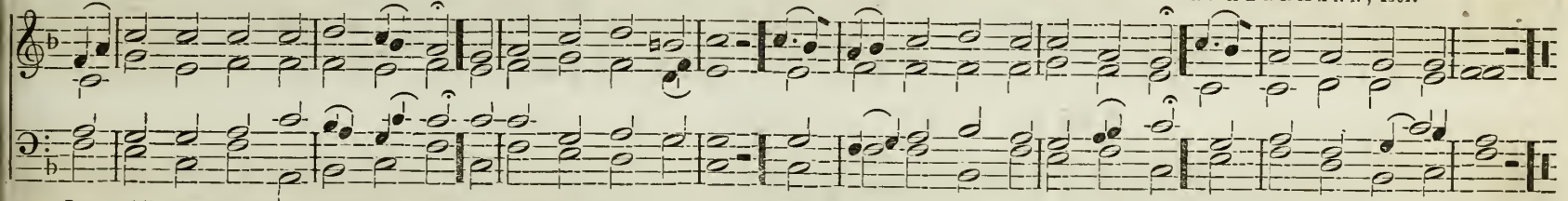
L. MASON, 1844.



1. Give thanks to God, in-voke his name, And tell the world his grace; Sound thro' the earth his deeds of fame, That all may seek his face.
2. His cove-nant, which he kept in mind, For nu - merous a - ges past, To nu-merous a - ges yet be - hind In e - qual force shall last.
3. He swore to Abraham and his seed, And made the bless - ing sure: Gen-tiles the an-cient prom-ise read, And find his truth en-dure.
4. Then let the world for-bear its rage, The church re-nounce her fear: Is - rael shall live thro' eve - ry age, And be th' Al - migh - ty's care.

LUTZEN. C. M.*

N. HERRMANN, 1561.

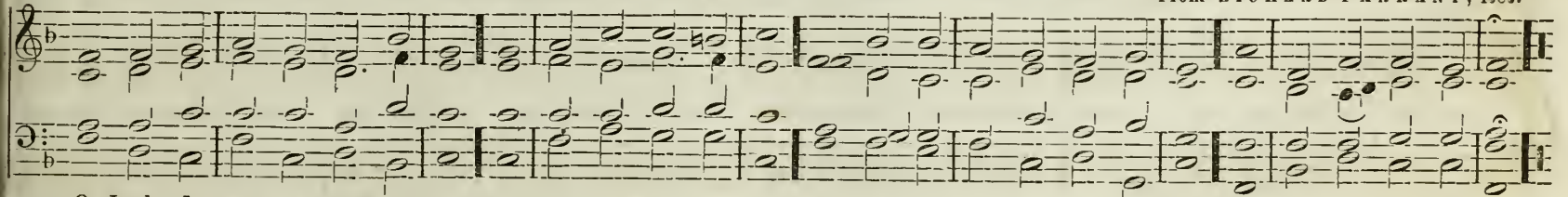


Let chil - den hear the migh - ty deeds, Which God performed of old; Which in our young - er years we saw, And which our fa - thers told.

* *This magnificent old choral is in some books attributed to Martin Luther, but it more frequently appears in connection with the name of Herrmann, and it is not found in the Leipsig edition of Luther's sacred songs.*

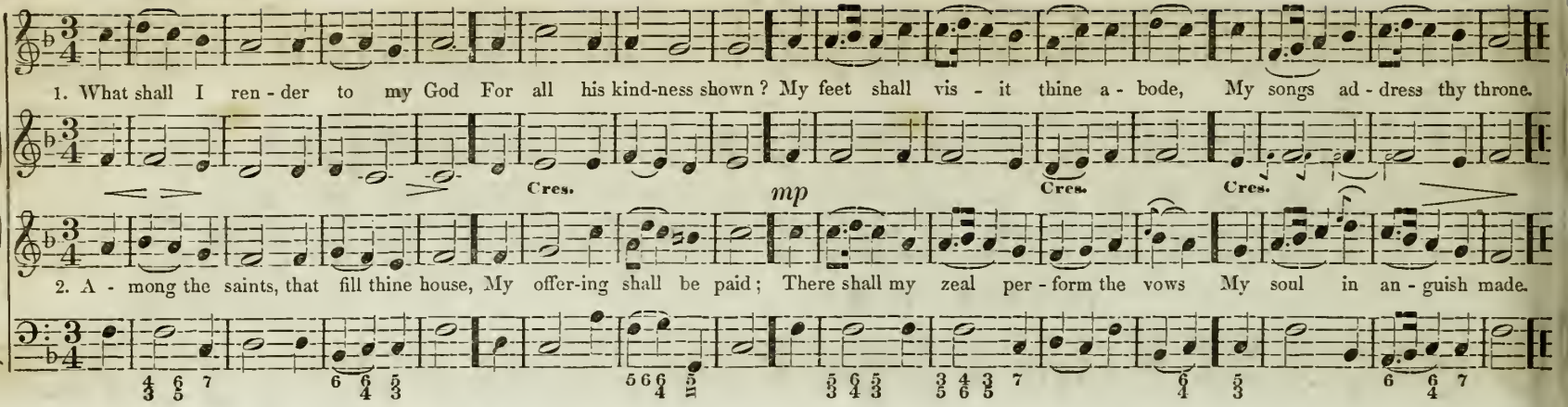
FARRANT. C. M.*

From RICHARD FARRANT, 1585.

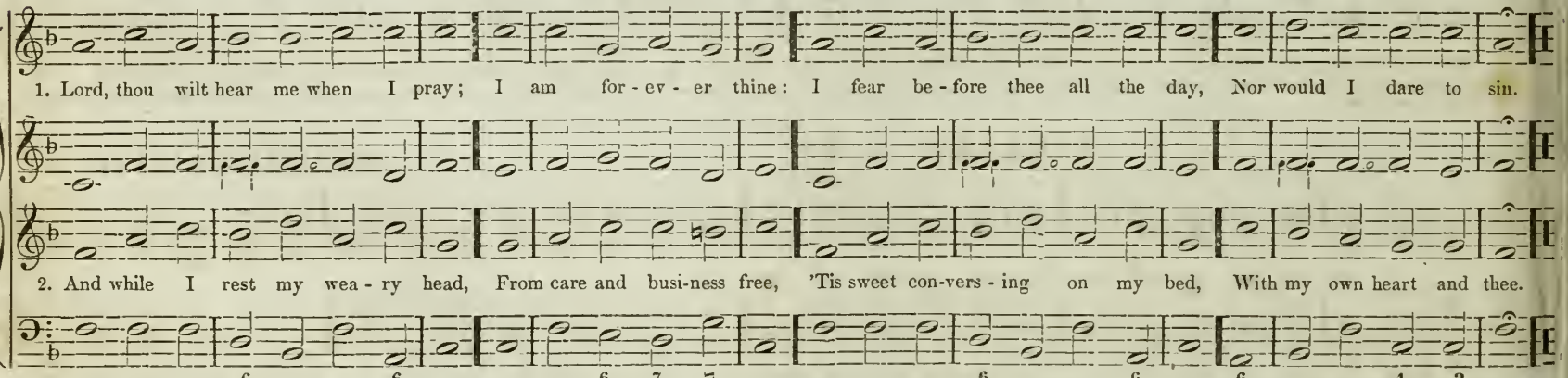


O Lord, I put my trust in thee, Let noth - ing work me shame; As thou art just de - liv - er me, And set me free from blame.

* "*With slight alterations in the parts, this tune was compiled by Dr. Ed. Hodges, whom England has lost and New York gained.*"—HAVERGAL. *For an adaptation of the original anthem to a metrical psalm,* *see page 260.*

HENRY. C. M.

1. What shall I ren - der to my God For all his kind-ness shown? My feet shall vis - it thine a - bode, My songs ad - dress thy throne.
Cres.
mp
Cres.
Cres.
2. A - mong the saints, that fill thine house, My offer-ing shall be paid; There shall my zeal per - form the vows My soul in an - guish made.

YORK. C. M.*

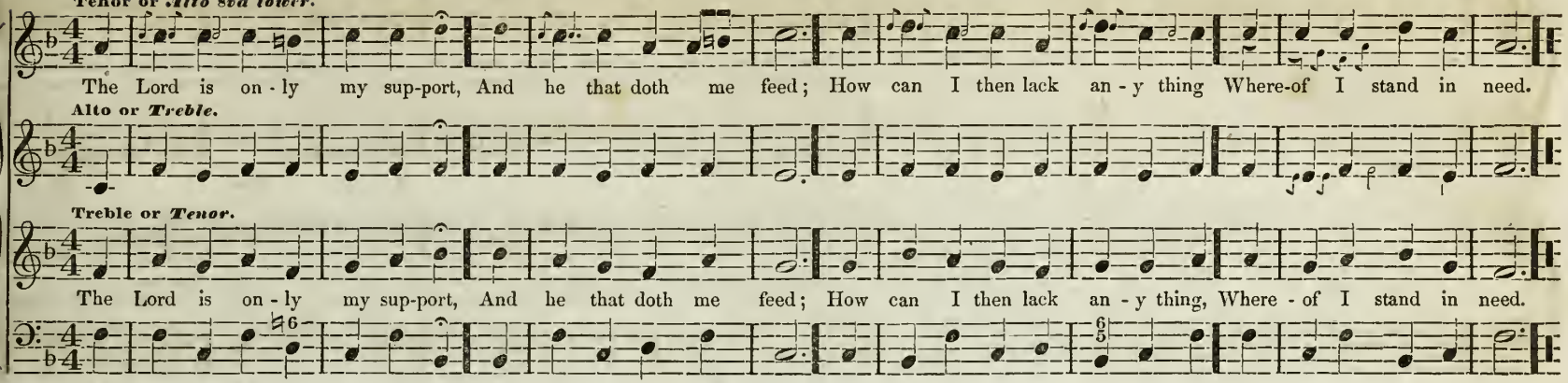

1. Lord, thou wilt hear me when I pray; I am for - ev - er thine: I fear be - fore thee all the day, Nor would I dare to sin.
2. And while I rest my wea - ry head, From care and busi-ness free, 'Tis sweet con-vers - ing on my bed, With my own heart and thee.

* *"Next to the Old Hundredth, this was once the most popular tune in England. The Scotch call it STILT, and claim it as their own. There are three harmonized versions of it in Ravenscroft; two by John Milton, the father of the poet, and one by Simon Stubbs." It has often been attributed to Milton as its author; but he only "composed it into parts."*

CANTERBURY. C. M. (Low Dutch.)

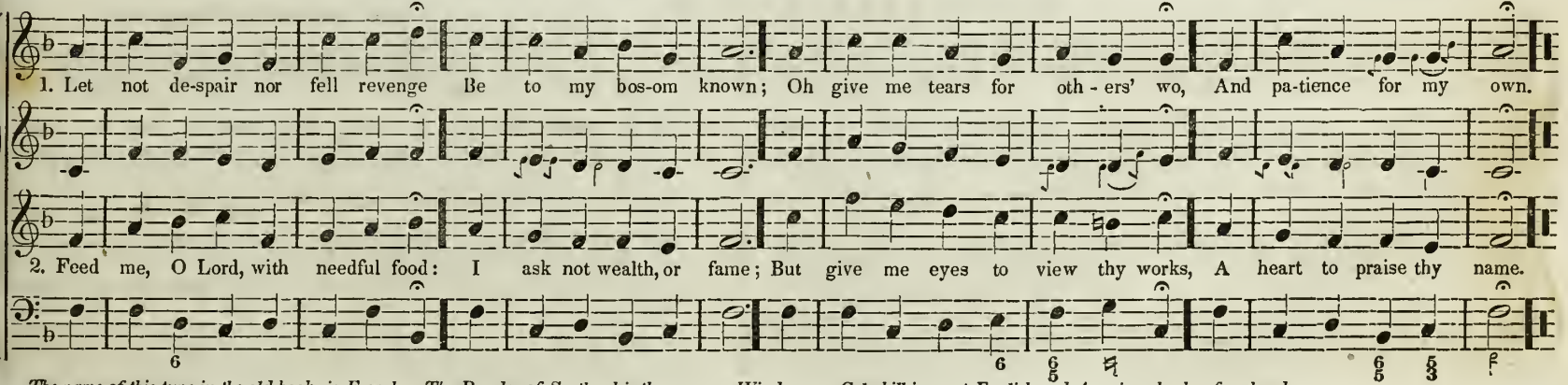
From Playford's "Psalms and Hymns in Solemn Musick." 1671.

The Tenor and Treble may change parts, or the parts may be sung as indicated by the Italics.


Tenor or Alto 8va lower.
The Lord is on - ly my sup-port, And he that doth me feed; How can I then lack an - y thing Where-of I stand in need.
Alto or Treble.
Treble or Tenor.
The Lord is on - ly my sup-port, And he that doth me feed; How can I then lack an - y thing, Where - of I stand in need.

DUNDEE. C. M. (French.)

From the Scotch Psalter.


1. Let not de-spair nor fell revenge Be to my bos-om known; Oh give me tears for oth - ers' wo, And pa-tience for my own.
2. Feed me, O Lord, with needful food: I ask not wealth, or fame; But give me eyes to view thy works, A heart to praise thy name.

The name of this tune in the old books is French. The Dundee of Scotland is the same as Windsor, or Coleshill in most English and American books of psalmody.

KENT. C. M.

Arranged from C H. KING, B. M. 1740.

Solo. Chorus. Solo. Chorus.

1. Oh, 'twas a joy - ful sound to hear Our tribes de-vout-ly say, Our tribes de-vout-ly say, 'Up, Is-rael, to the temple haste, And keep your festal day, And keep your festal day.
2. At Sa-lem's courts we must ap - pear, With our assembled powers, With our assembled powers, In strong and beauteous order ranged, Like her united towers, Like her united towers.

f *f* Dim.

3. O pray we then for Sa - lem's peace, For they shall prosperous be. For they shall prosperous be, Thou holy city of our God, Who bear true love to thee; Who bear true love to thee.
4. May peace within thy sa - cred walls A constant guest be found; A constant guest be found; With plenty and pros-perity Thy palaces be crowned, Thy palaces be crowned.

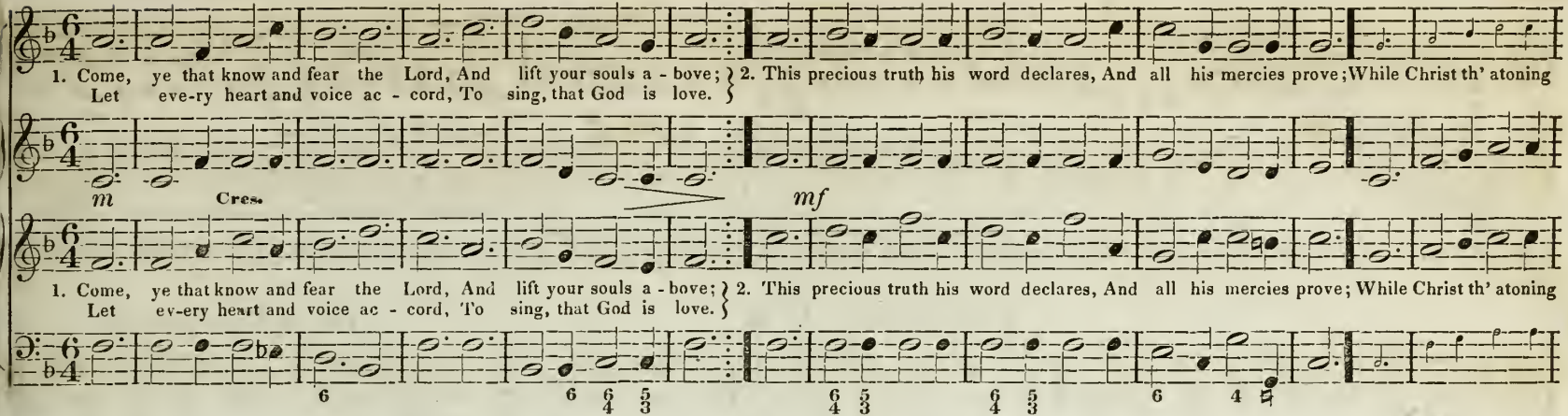
DUNFERMLINE. C. M.

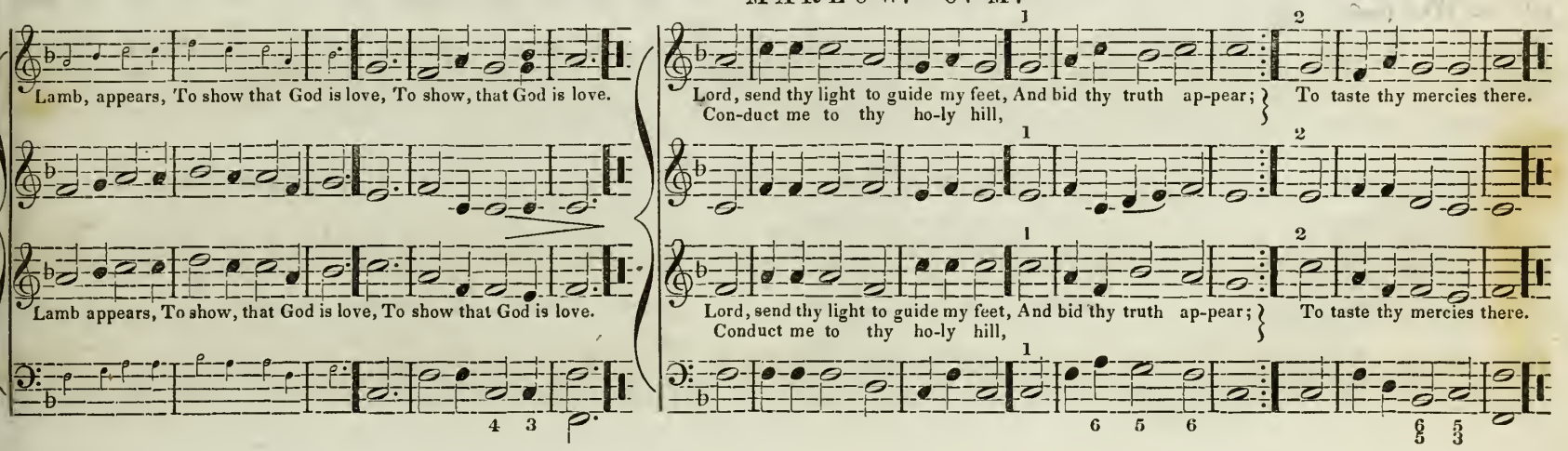
From Ravenscroft's Psalter, 1621.

To sing the mer-cies of the Lord, My tongue shall nev - er spare, And with my mouth, from age to age, Thy truth I will de - clare.

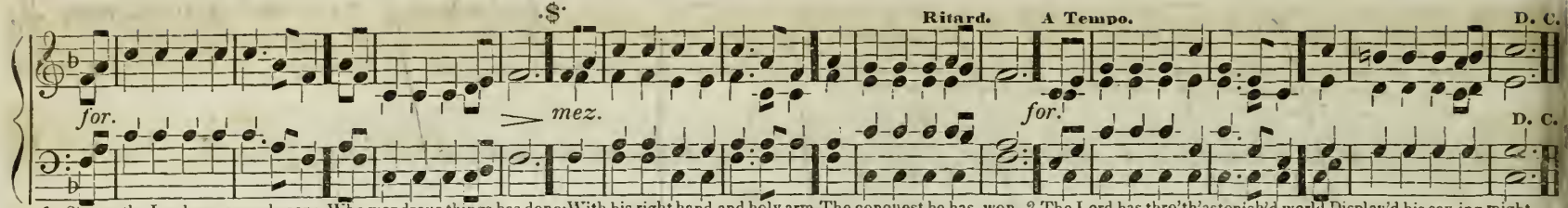
To sing the mer-cies of the Lord, My tongue shall nev - er spare, And with my mouth, from age to age, Thy truth I will de - clare.

Some Scotch books attribute this admirable old tune to R. Bremner.


1. Come, ye that know and fear the Lord, And lift your souls a - bove;
Let eve-ry heart and voice ac - cord, To sing, that God is love.
2. This precious truth his word declares, And all his mercies prove; While Christ th' atoning
m
Cres.
mf
1. Come, ye that know and fear the Lord, And lift your souls a - bove;
Let ev-ery heart and voice ac - cord, To sing, that God is love.
2. This precious truth his word declares, And all his mercies prove; While Christ th' atoning

MARLOW. C. M.

Lamb, appears, To show that God is love, To show, that God is love.
Lamb appears, To show, that God is love, To show that God is love.
Lord, send thy light to guide my feet, And bid thy truth ap-pear;
Con-duct me to thy ho-ly hill,
To taste thy mercies there.
Lord, send thy light to guide my feet, And bid thy truth ap-pear;
Conduct me to thy ho-ly hill,
To taste thy mercies there.

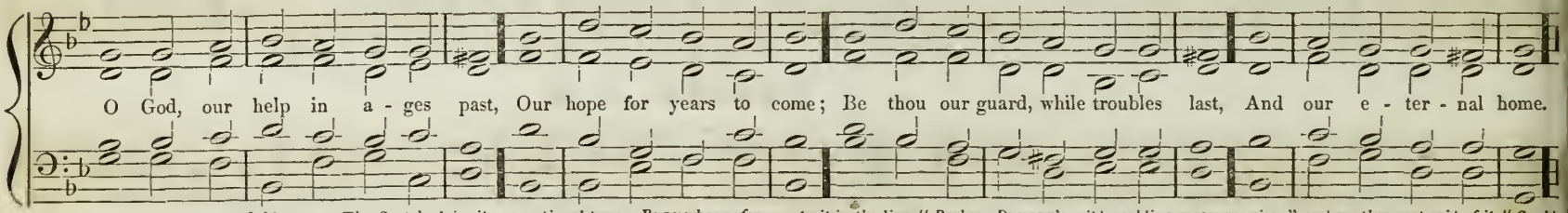
SHEPERD. C. M. (Double.)



1. Sing to the Lord a new-made song, Who wondrous things has done; With his right hand, and holy arm, The conquest he has won. 2. The Lord has thro'th'astonish'd world Display'd his sav-ing might, And made his righteous acts appear In all the heathen's sight.
3. Of Israel's house his love and truth Have ev-er mind-ful been; And earth's remotest tribes the pow'r Of Israel's God have seen. 4. Let all the people of the earth Their cheerful voic-es raise; Let all, with u - ni-ver-sal joy, Resound their Maker's praise.

WINDSOR. C. M.*

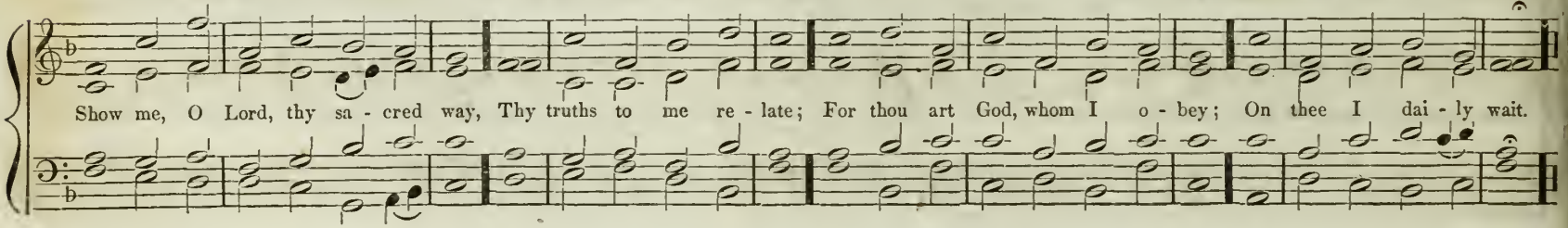
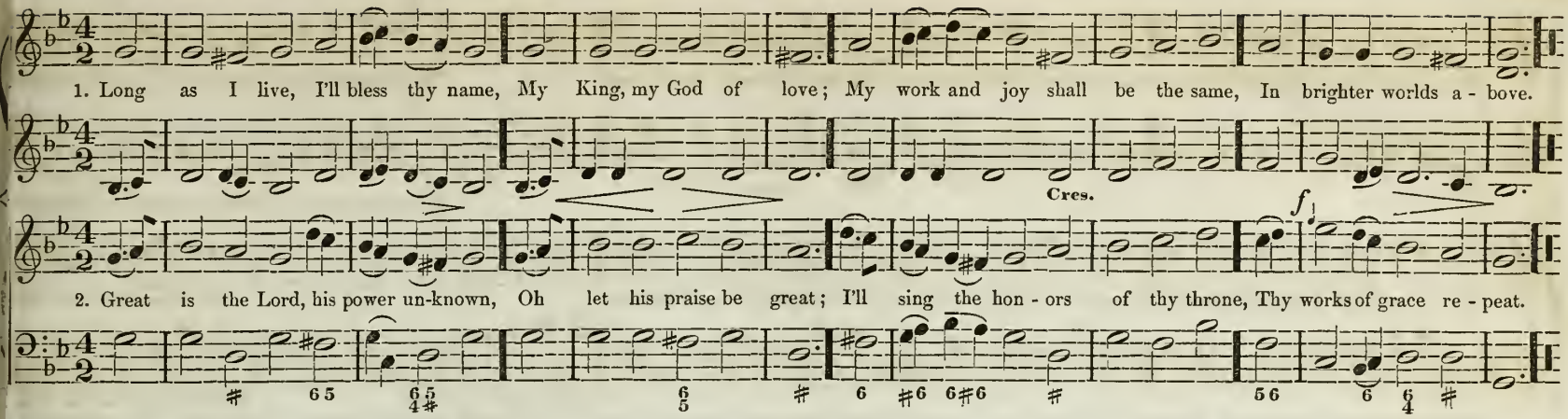
From the Scotch Psalter, 1615.



** Dundee is the old name of this tune. The Scotch claim it as a national tune.* BURNS *has reference to it in the line, "Perhaps* DUNDEE'S *wild warbling measures rise;" and another poet said of it, "Could when being carried to my grave, wake up just to hear what tune would be sung at it, I should like it to be Dundee, or, as we call it, Windsor."*

ST. DAVID. C. M.

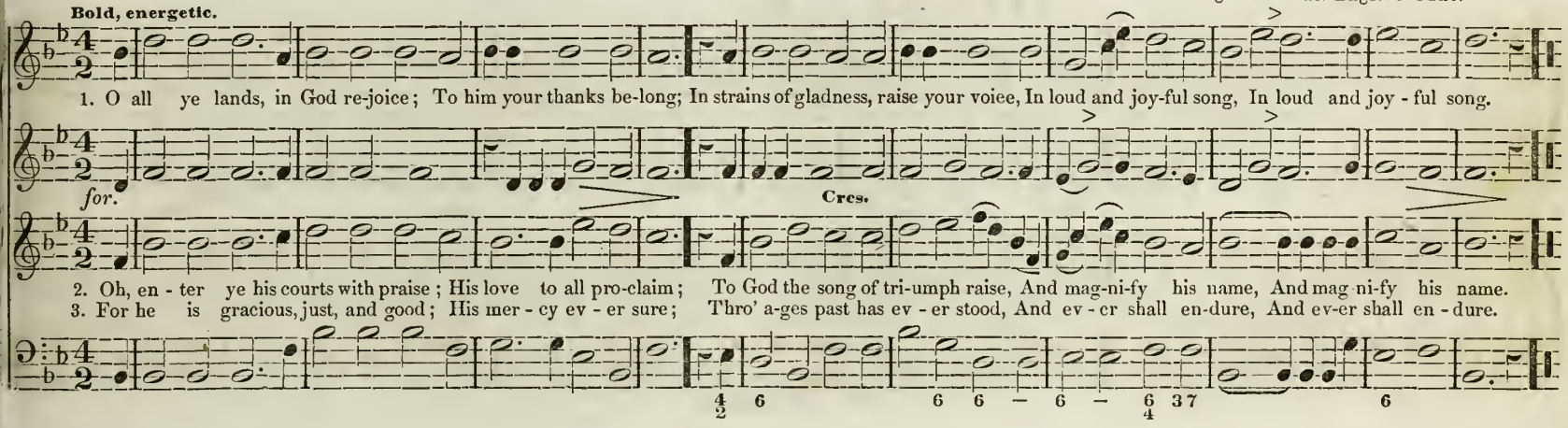
From Playford's Psalter, 1671.



1. Long as I live, I'll bless thy name, My King, my God of love; My work and joy shall be the same, In brighter worlds a - bove.
Cres.
f
2. Great is the Lord, his power un-known, Oh let his praise be great; I'll sing the hon - ors of thy throne, Thy works of grace re - peat.

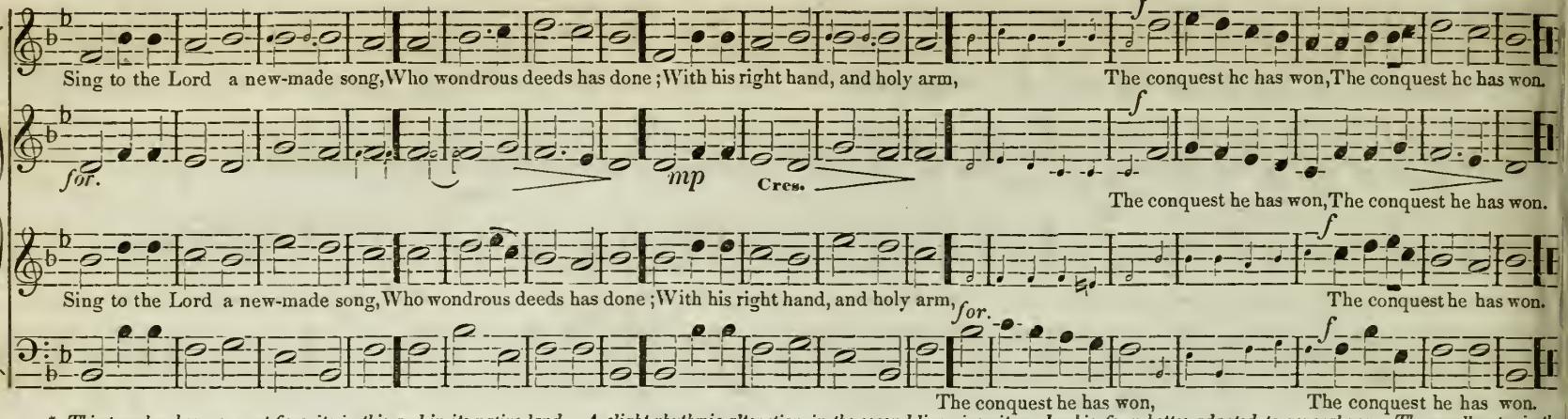
IVA. C. M.

Arranged from an English Tune.


Bold, energetic.
1. O all ye lands, in God re-joice; To him your thanks be-long; In strains of gladness, raise your voice, In loud and joy-ful song, In loud and joy - ful song.
for.
Cres.
2. Oh, en - ter ye his courts with praise; His love to all pro-claim; To God the song of tri-umph raise, And mag-ni-fy his name, And mag-ni-fy his name.
3. For he is gracious, just, and good; His mer - cy ev - er sure; Thro' a-ges past has ev - er stood, And ev - er shall en-dure, And ev-er shall en - dure.

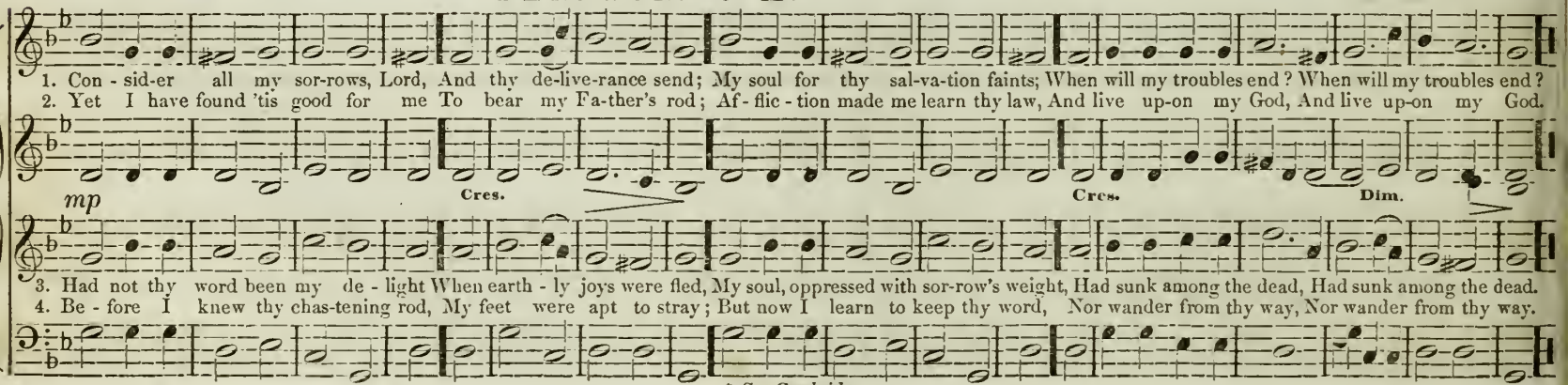
CAMBRIDGE. C. M.*

Dr. RANDALL.

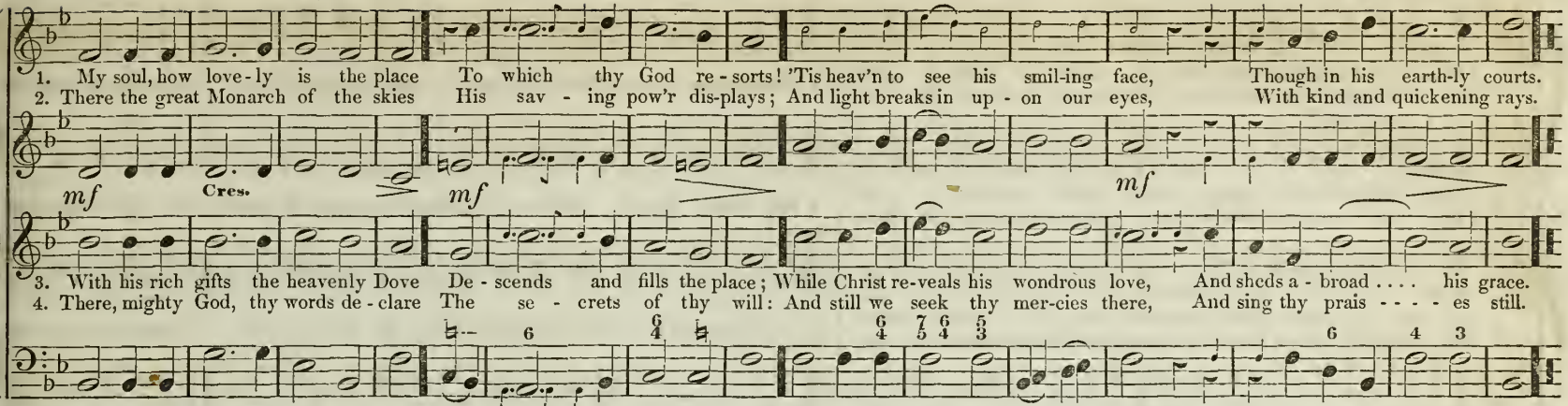

Sing to the Lord a new-made song, Who wondrous deeds has done; With his right hand, and holy arm,
The conquest he has won, The conquest he has won.
for.
mp
Cres.
The conquest he has won, The conquest he has won.
Sing to the Lord a new-made song, Who wondrous deeds has done; With his right hand, and holy arm,
for.
The conquest he has won.
The conquest he has won, The conquest he has won.

* *This tune has been a great favorite in this and in its native land. A slight rhythmic alteration in the second line gives it an Iambic form better adapted to general use. The small notes in the fourth line may be sung in a closing stanza, or when full harmony is preferred.*

FENELON. C M.*

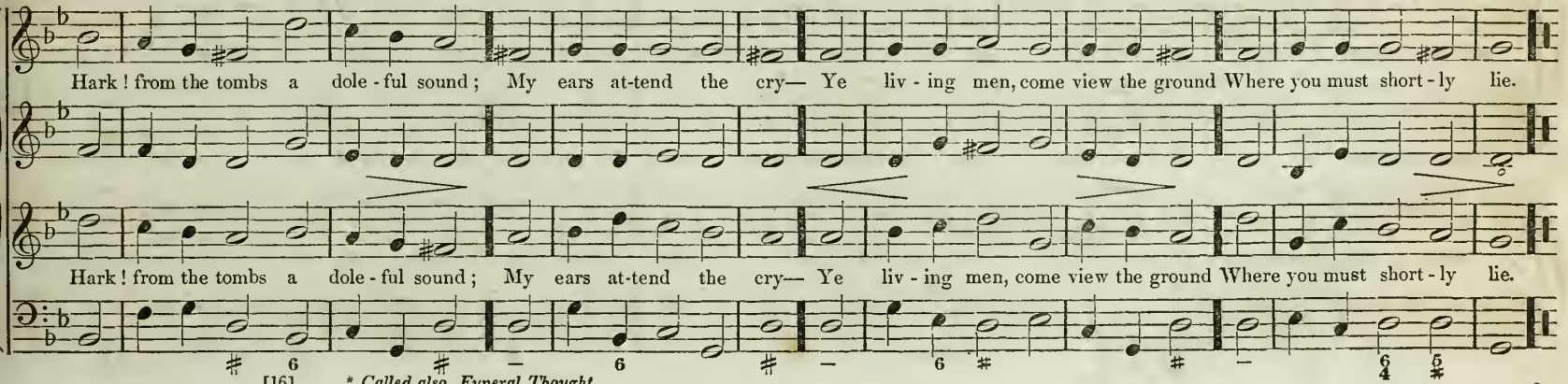

1. Con - sid-er all my sor-rows, Lord, And thy de-live-rance send; My soul for thy sal-va-tion faints; When will my troubles end? When will my troubles end?
2. Yet I have found 'tis good for me To bear my Fa-ther's rod; Af - flic - tion made me learn thy law, And live up-on my God, And live up-on my God.
mp
Cres.
Cres.
Dim.
3. Had not thy word been my de - light When earth - ly joys were fled, My soul, oppressed with sor-row's weight, Had sunk among the dead, Had sunk among the dead.
4. Be - fore I knew thy chas-tening rod, My feet were apt to stray; But now I learn to keep thy word, Nor wander from thy way, Nor wander from thy way.

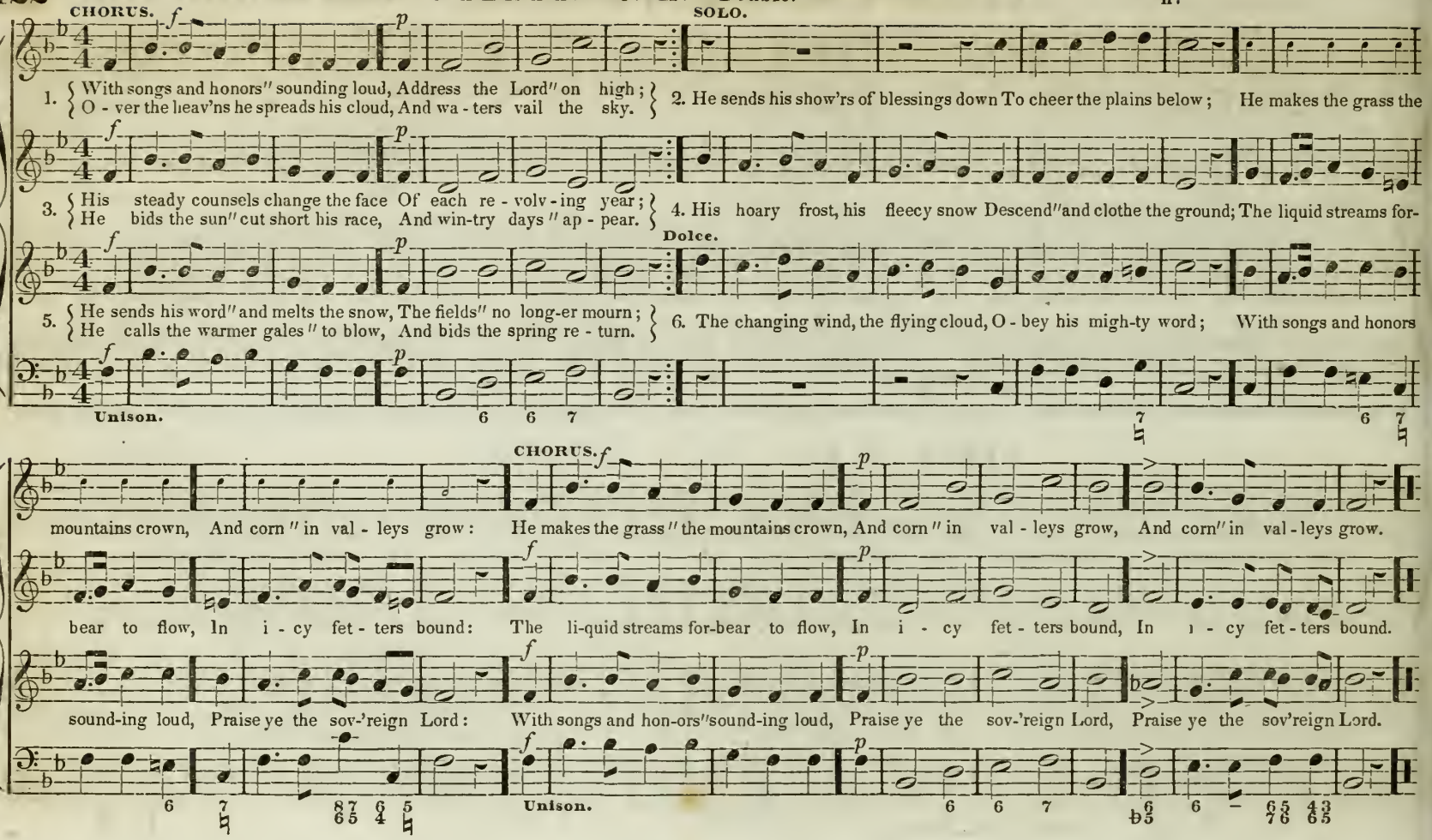
* *See Cambridge.*

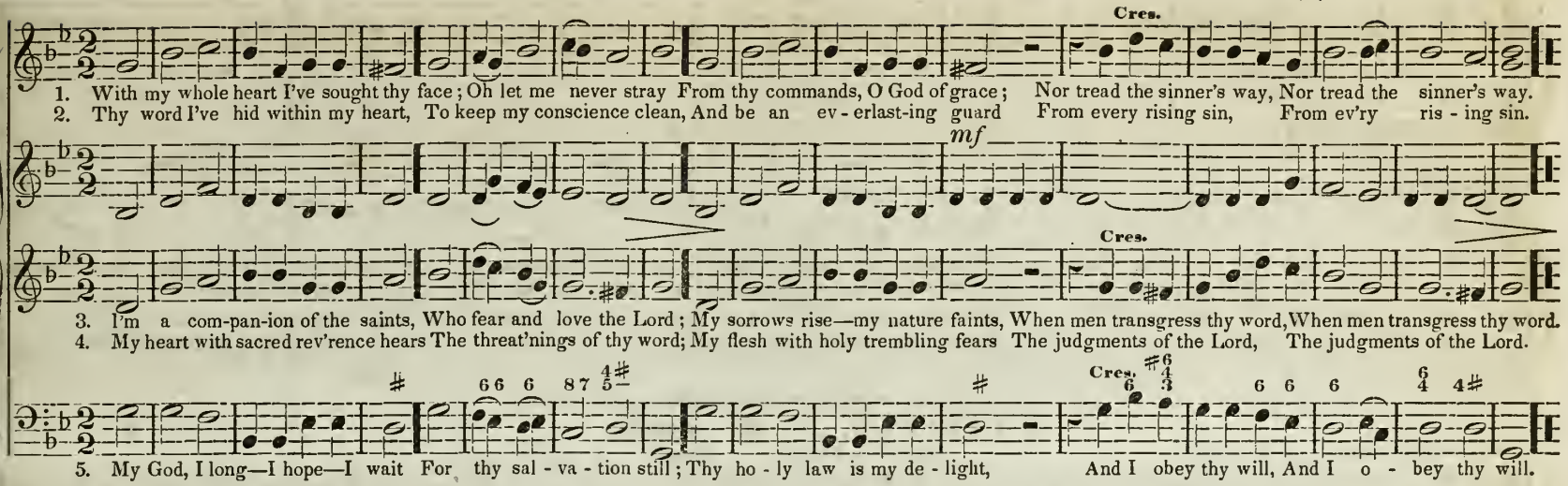

1. My soul, how love-ly is the place To which thy God re-sorts! 'Tis heav'n to see his smil-ing face, Though in his earth-ly courts.
2. There the great Monarch of the skies His sav-ing pow'r dis-plays; And light breaks in up-on our eyes, With kind and quickening rays.
mf
Cres.
mf
mf
3. With his rich gifts the heavenly Dove De-scends and fills the place; While Christ re-veals his wondrous love, And sheds a-broad .... his grace.
4. There, mighty God, thy words de-clare The se-crets of thy will: And still we seek thy mer-cies there, And sing thy prais - - - - es still.
L. M. Seasons and months, and weeks, and days, De-mand suc-ces-sive songs of praise; Still be the grate-ful homage paid, With morn-ing light and eve-ning shade.

PERCY C. M.*

SMITH.

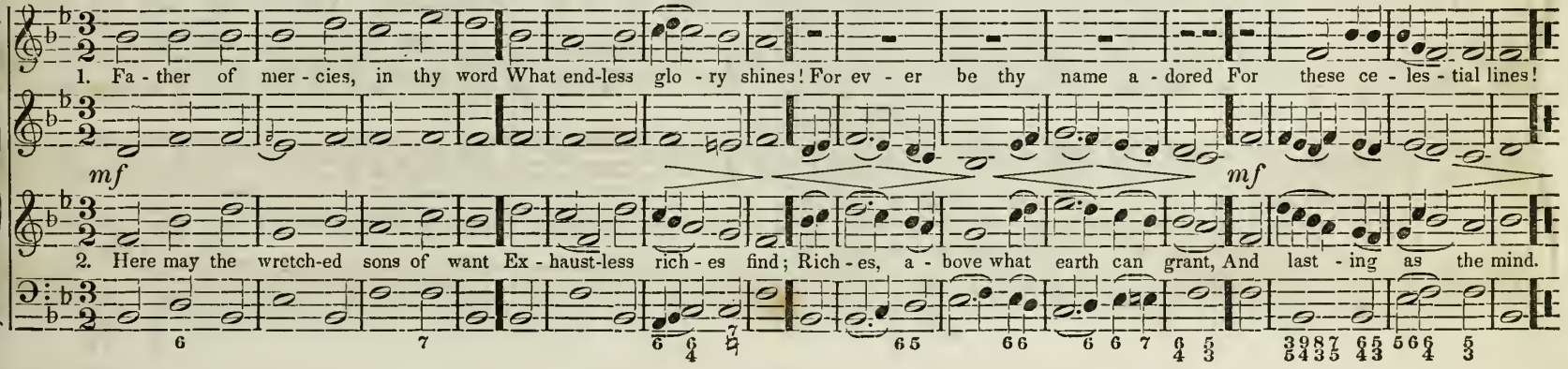

Hark! from the tombs a dole-ful sound; My ears at-tend the cry— Ye liv-ing men, come view the ground Where you must short-ly lie.
Hark! from the tombs a dole-ful sound; My ears at-tend the cry— Ye liv-ing men, come view the ground Where you must short-ly lie.

* *Called also, Funeral Thought.*

CHORUS.
SOLO.
1. With songs and honors" sounding loud, Address the Lord" on high; O - ver the heav'ns he spreads his cloud, And wa - ters vail the sky.
2. He sends his show'rs of blessings down To cheer the plains below; He makes the grass the
3. His steady counsels change the face Of each re - volv - ing year; He bids the sun" cut short his race, And win-try days" ap - pear.
4. His hoary frost, his fleecy snow Descend" and clothe the ground; The liquid streams for-
Dolce.
5. He sends his word" and melts the snow, The fields" no long-er mourn; He calls the warmer gales" to blow, And bids the spring re - turn.
6. The changing wind, the flying cloud, O - bey his migh-ty word; With songs and honors
Unison.
CHORUS.
mountains crown, And corn" in val - leys grow: He makes the grass" the mountains crown, And corn" in val - leys grow, And corn" in val - leys grow.
bear to flow, In i - cy fet - ters bound: The li-quid streams for-bear to flow, In i - cy fet - ters bound, In i - cy fet - ters bound.
sound-ing loud, Praise ye the sov-'reign Lord: With songs and hon-ors" sound-ing loud, Praise ye the sov-'reign Lord, Praise ye the sov'reign Lord.
Unison.

ASHMAN. C. M.

Cres.
1. With my whole heart I've sought thy face; Oh let me never stray From thy commands, O God of grace; Nor tread the sinner's way, Nor tread the sinner's way.
2. Thy word I've hid within my heart, To keep my conscience clean, And be an ev - erlast-ing guard From every rising sin, From ev'ry ris - ing sin.
mf
Cres.
3. I'm a com-pan-ion of the saints, Who fear and love the Lord; My sorrows rise—my nature faints, When men transgress thy word, When men transgress thy word.
4. My heart with sacred rev'rence hears The threat'nings of thy word; My flesh with holy trembling fears The judgments of the Lord, The judgments of the Lord.
Cres.
5. My God, I long—I hope—I wait For thy sal - va - tion still; Thy ho - ly law is my de - light, And I obey thy will, And I o - bey thy will.

DORCHESTER. C. M.

SAMUEL STANLEY.


1. Fa - ther of mer - cies, in thy word What end-less glo - ry shines! For ev - er be thy name a - dored For these ce - les - tial lines!
mf
mf
2. Here may the wretch-ed sons of want Ex - haust-less rich - es find; Rich - es, a - bove what earth can grant, And last - ing as the mind.

CHINA. C. M.* (American Tune.) SWAN. About 1800.

1. Blest are the souls, who hear and know The gos - pel's joy - ful sound; Peace shall at - tend the path they go, And light their steps sur-round.

Cres. Cres. Dim.

2. Their joy shall bear their spir - its up, Thro' their Re - deemer's name; His right - eousness ex - alts their hope, Nor Sa - tan dares condemn.
3. The Lord, our glo - ry and de - fence, Strength and sal - va - tion gives; Is - rael, thy King for - ev - er reigns, Thy God for - ev - er lives.

* *A queer medley of a melody, a great favorite with many old persons.*

HATFIELD. C. M. Double. II.

Larghetto. Verse. Repeat in Chorus. Verse.

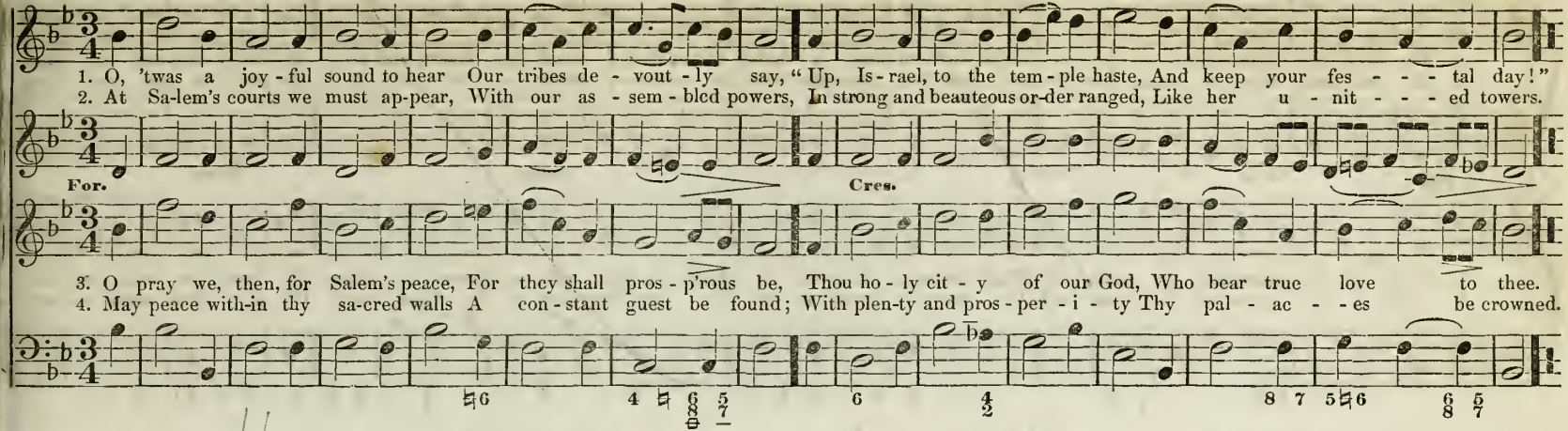
1. Come, let us lift our joy - ful eyes, Up to the courts a - bove,
And smile to see our Fa - ther there Up - on a throne of love.
No fie - ry cher - ub guards his seat, Nor dou-ble flam-ing sword.
2. Come, let us bow be - fore his feet, And ven - ture near the Lord;
[*D. C. in Chorus.*]

Cres. Dim.

Sing the small notes at the D. C.

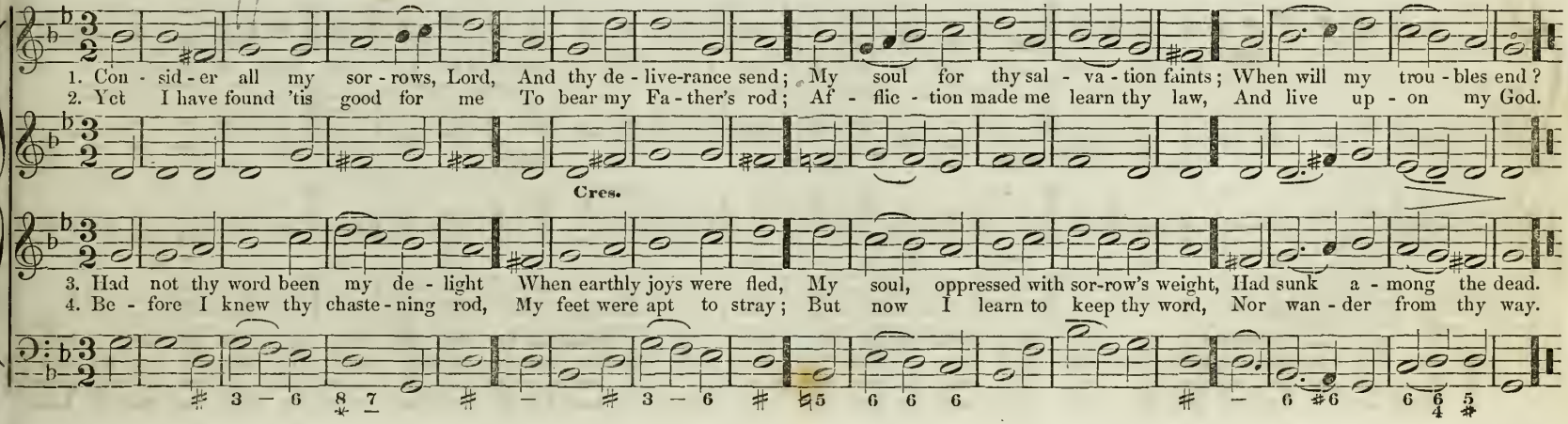
2. The peaceful gates of heav'nly bliss Are o - pened by the Son;
High let us raise our notes of praise, And reach th' almighty throne.
And glo - ry to th' e - ter - nal King Who lays his an - ger by.
4. To thee ten thousand thanks we bring, Great Ad - vo - cate on high;
[*D. C. in Chorus.*]

ORKNEY. C. M.


1. O, 'twas a joy - ful sound to hear Our tribes de - vout - ly say, "Up, Is - rael, to the tem - ple haste, And keep your fes - - - tal day!"
2. At Sa-lem's courts we must ap-pear, With our as - sem - bled powers, In strong and beauteous or-der ranged, Like her u - nit - - - ed towers.
For.
Cres.
3. O pray we, then, for Salem's peace, For they shall pros - p'rous be, Thou ho - ly cit - y of our God, Who bear true love to thee.
4. May peace with-in thy sa-cred walls A con - stant guest be found; With plen-ty and pros - per - i - ty Thy pal - ac - - es be crowned.

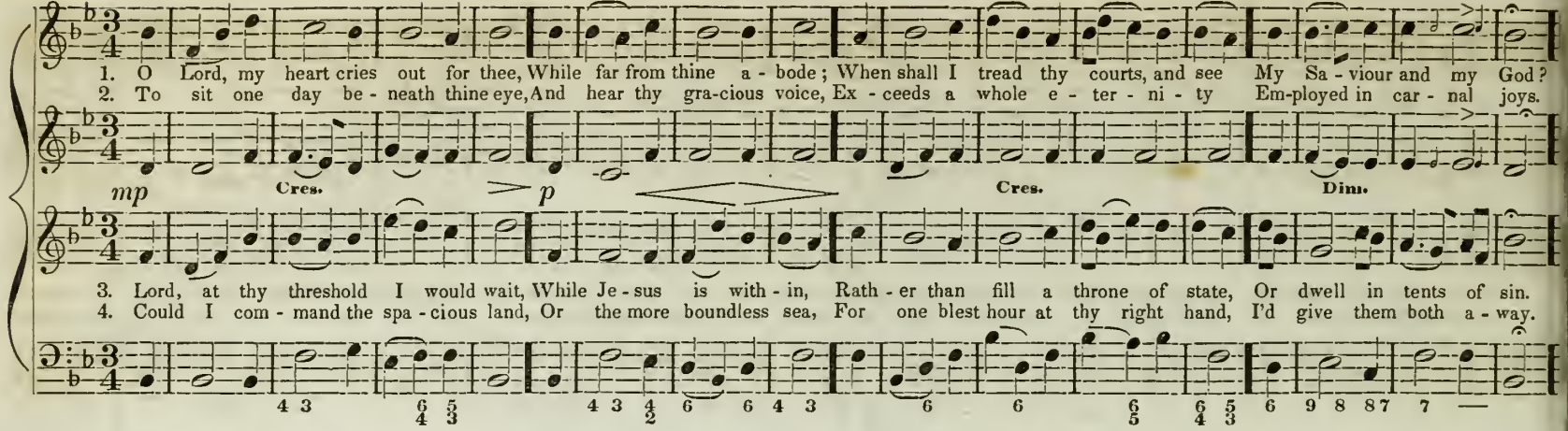
BURFORD. C. M.

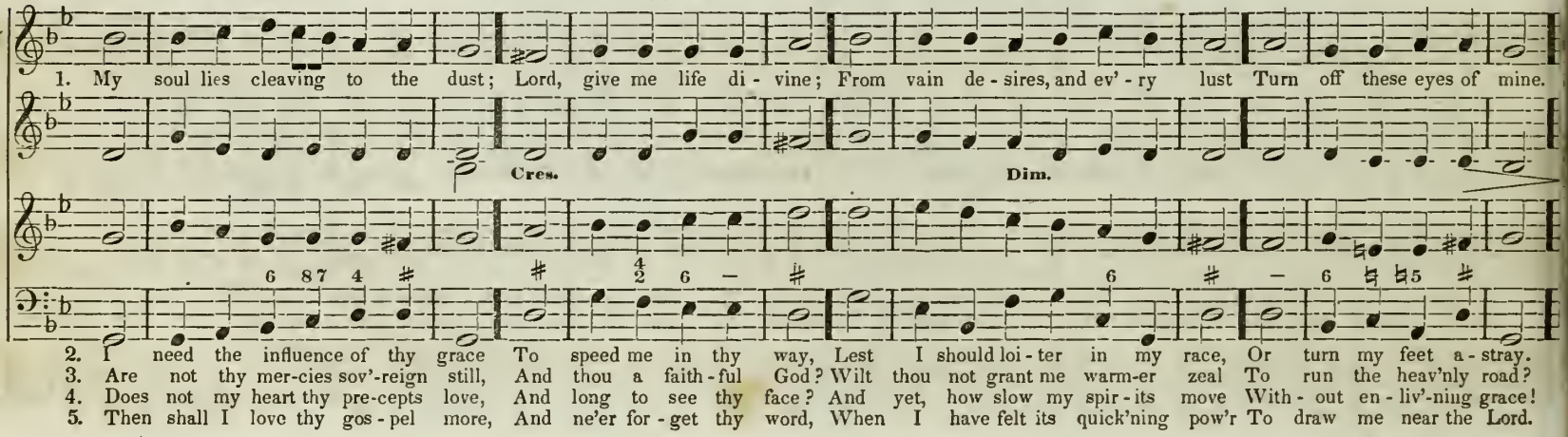
Attributed to PURCELL.

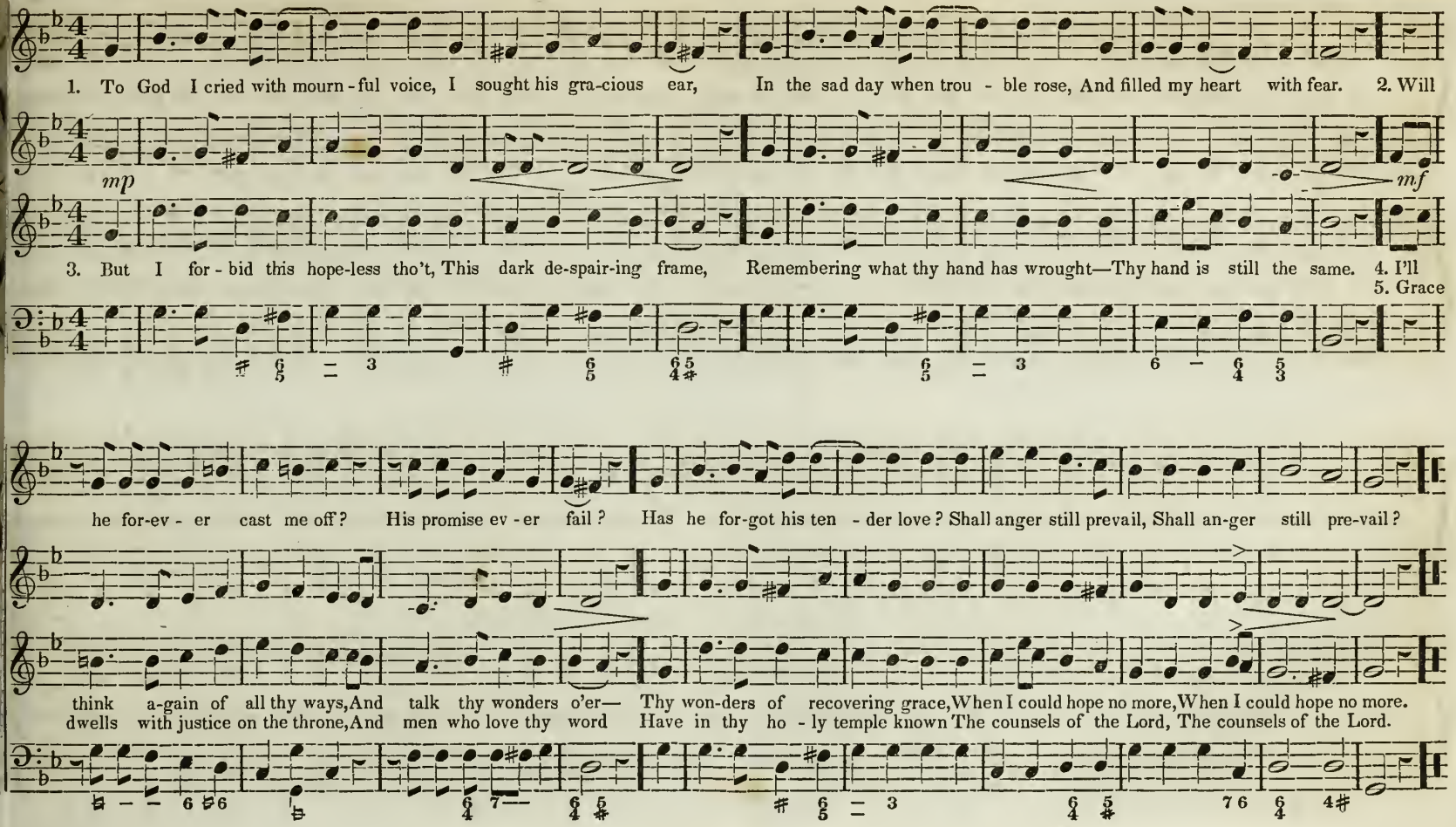

1. Con - sid - er all my sor - rows, Lord, And thy de - live-rance send; My soul for thy sal - va - tion faints; When will my trou - bles end?
2. Yet I have found 'tis good for me To bear my Fa - ther's rod; Af - flic - tion made me learn thy law, And live up - on my God.
Cres.
3. Had not thy word been my de - light When earthly joys were fled, My soul, oppressed with sor-row's weight, Had sunk a - mong the dead.
4. Be - fore I knew thy chaste - ning rod, My feet were apt to stray; But now I learn to keep thy word, Nor wan - der from thy way.

WILTSHIRE. C. M.

Sir GEORGE SMART.

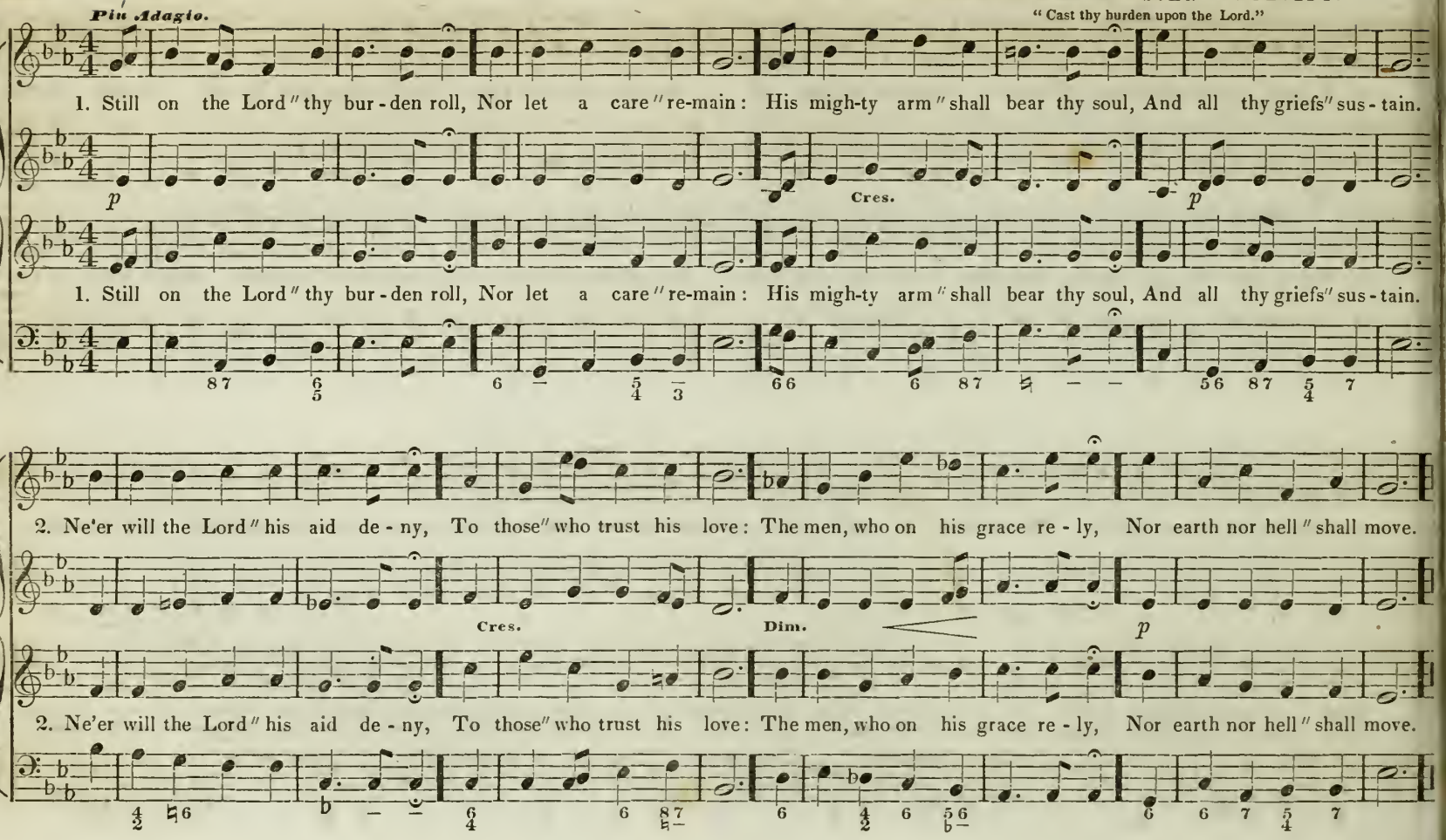

1. O Lord, my heart cries out for thee, While far from thine a - bode; When shall I tread thy courts, and see My Sa - viour and my God?
2. To sit one day be - neath thine eye, And hear thy gra-cious voice, Ex - ceeds a whole e - ter - ni - ty Em-ployed in car - nal joys.
mp
Cres.
p
Cres.
Dim.
3. Lord, at thy threshold I would wait, While Je - sus is with - in, Rath - er than fill a throne of state, Or dwell in tents of sin.
4. Could I com - mand the spa - cious land, Or the more boundless sea, For one blest hour at thy right hand, I'd give them both a - way.

DIXON. C. M.

1. My soul lies cleaving to the dust; Lord, give me life di - vine; From vain de - sires, and ev' - ry lust Turn off these eyes of mine.
Cres.
Dim.
2. I need the influence of thy grace To speed me in thy way, Lest I should loi - ter in my race, Or turn my feet a - stray.
3. Are not thy mer-cies sov'-reign still, And thou a faith - ful God? Wilt thou not grant me warm-er zeal To run the heav'nly road?
4. Does not my heart thy pre-cepts love, And long to see thy face? And yet, how slow my spir - its move With - out en - liv'-ning grace!
5. Then shall I love thy gos - pel more, And ne'er for - get thy word, When I have felt its quick'ning pow'r To draw me near the Lord.


1. To God I cried with mourn - ful voice, I sought his gra-cious ear, In the sad day when trou - ble rose, And filled my heart with fear. 2. Will
mp
mf
3. But I for - bid this hope-less tho't, This dark de-spair-ing frame, Remembering what thy hand has wrought—Thy hand is still the same. 4. I'll
5. Grace
he for-ev - er cast me off? His promise ev - er fail? Has he for-got his ten - der love? Shall anger still prevail, Shall an-ger still pre-vail?
think a-gain of all thy ways, And talk thy wonders o'er— Thy won-ders of recovering grace, When I could hope no more, When I could hope no more.
dwells with justice on the throne, And men who love thy word Have in thy ho - ly temple known The counsels of the Lord, The counsels of the Lord.

ELIJAH. C. M. Double.

From "*The Oratorio of Elijah*," by
FELIX MENDELSSOHN BARTHOLDY.
"Cast thy burden upon the Lord."


Più Adagio.
1. Still on the Lord" thy bur-den roll, Nor let a care" re-main: His migh-ty arm" shall bear thy soul, And all thy griefs" sus-tain.
p
Cres.
p
1. Still on the Lord" thy bur-den roll, Nor let a care" re-main: His migh-ty arm" shall bear thy soul, And all thy griefs" sus-tain.
2. Ne'er will the Lord" his aid de-ny, To those" who trust his love: The men, who on his grace re-ly, Nor earth nor hell" shall move.
Cres.
Dim.
p
2. Ne'er will the Lord" his aid de-ny, To those" who trust his love: The men, who on his grace re-ly, Nor earth nor hell" shall move.

BOURNE. C. M.

Arranged from Dr. CREYGHTON.

mf

Thro' all the changing scenes of life, In trouble and in joy, The praises of my God shall still My heart and tongue employ, My heart and tongue employ.

mf

The praises of my God shall still My heart and tongue employ. My heart and tongue em-ploy.

mf

Thro' all the changing scenes of life, In trouble and in joy, The praises of my God shall still My heart and tongue employ, My heart and tongue employ.

The praises of my God shall still My heart and tongue employ.

ARLINGTON. C. M.*

Dr. ARNE.

1. When I can read my ti - tle clear To man-sions in the skies, I bid fare - well to ev' - ry fear, And wipe my weep-ing eyes.

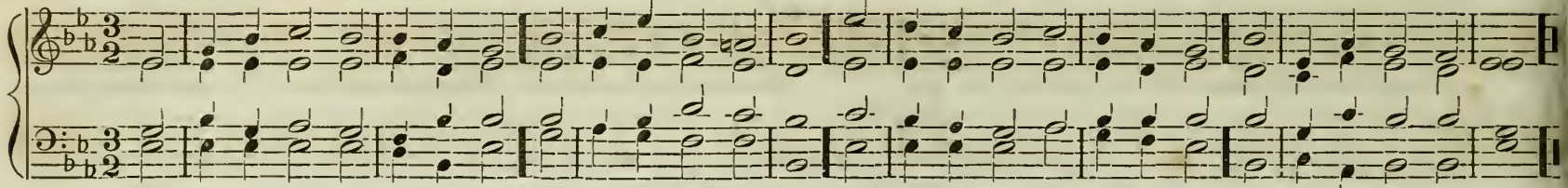
Cres.

2. Should earth a - gainst my soul en - gage And hel - lish darts be hurled, Then I can smile at Sa - tan's rage, And face a frown - ing world.
3. Let cares like a wild del - uge, come, And storms of sor - row fall; May I but safe - ly reach my home, My God, my heaven, my all.
4. There shall I bathe my wea - ry soul In seas of heav'n-ly rest; And not a wave of trou - ble roll A - cross my peace-ful breast.

** This has long been a popular tune. With care on the part of the Choir not to hurry the time, it may be sung congregationally; but when so sung, the first two notes in the first, second, fifth, and sixth measures should be of about equal length.*

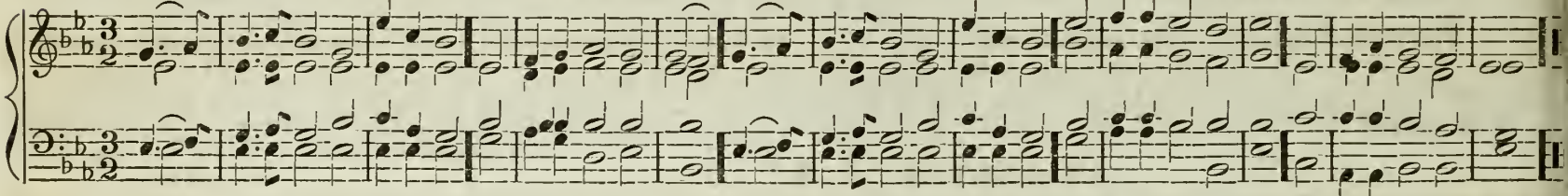
DOWNS. C. M.

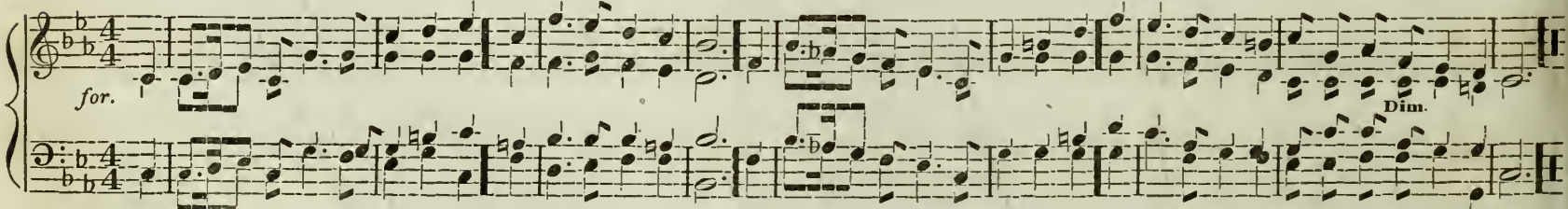
L. MASON, 1832.



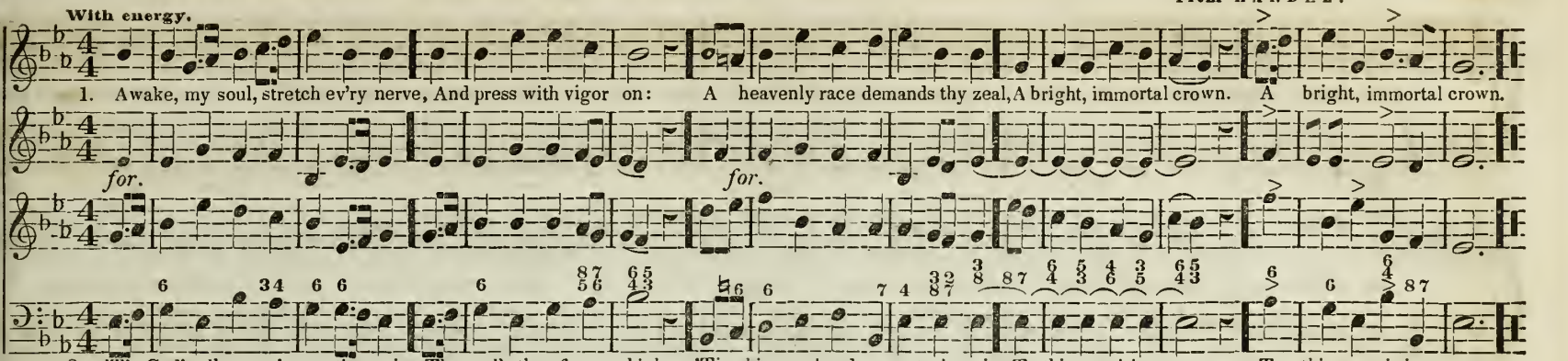
Thou art my por - tion, O my God; Soon as I know thy way, My heart makes haste 'to - bey thy word, And suf - fers no de - lay.

COWPER. C. M.

L. MASON, 1830.

1. There is a fountain filled with blood Drawn from Immanuel's veins; And sinners plunged beneath that flood, Lose all their guilty stains, Lose all their guilty stains.
2. The dying thief rejoiced to see That fountain, in his day; And there may I, tho' vile as he, Wash all my sins a-way, Wash all my sins a - way.
3. Thou dying Lamb! thy precious blood Shall never lose its power, Till all the ransomed church of God Are saved, to sin no more, Are saved, to sin no more.
4. E'er since, by faith I saw the stream Thy flowing wounds supply, Redeeming love has been my theme, And shall be, till I die, And shall be, till I die.
5. And when this feeble, faltering tongue Lies si-lent in the grave, Then, in a nobler, sweeter song, I'll sing thy pow'r to save, I'll sing thy power to save.

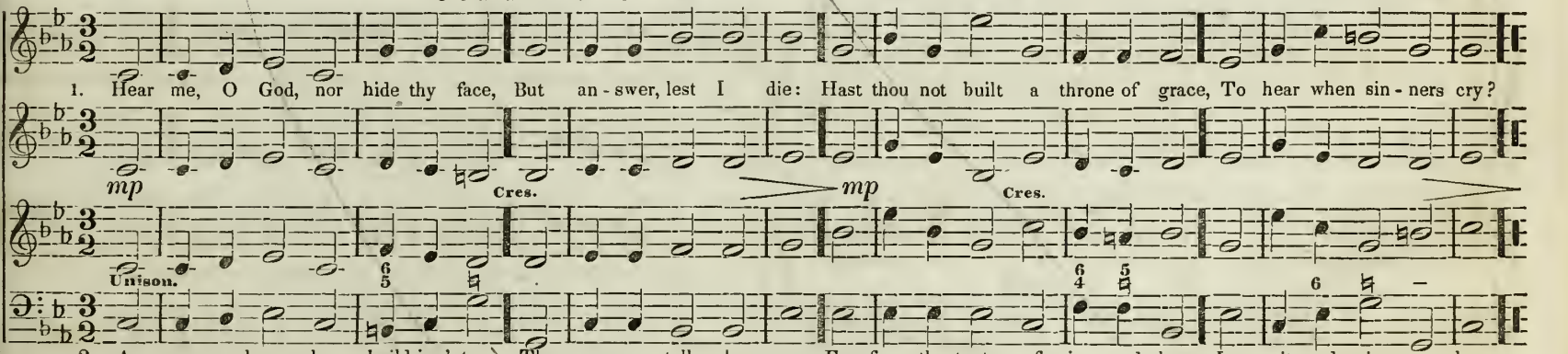
NORTH. C M.

1. A - wake, my soul—stretch ev'ry nerve, And press with vigor on: A heav'n - ly race demands thy zeal, A bright, immortal crown, A bright, immortal crown.
2. 'Tis God's all - an - i - mating voice That calls thee from on high; 'Tis his own hand presents the prize To thine aspir-ing eye, To thine as-pir-ing eye.

CHRISTMAS. C. M.



1. Awake, my soul, stretch ev'ry nerve, And press with vigor on: A heavenly race demands thy zeal, A bright, immortal crown. A bright, immortal crown.
2. 'Tis God's all-an - i - ma-ting voice That calls thee from on high; 'Tis his own hand presents the prize To thine aspiring eye, To thine as-pir-ing eye.
3. A cloud of wit - ness - es a-round Hold thee in full sur - vey: For - get the steps al-rea-dy trod, And onward urge thy way, And onward urge thy way.
4. Blest Saviour—introduced by thee, Have we our race be - gun; And, crowned with vict'ry, at thy feet We'll lay our laurels down, We'll lay our laurels down.

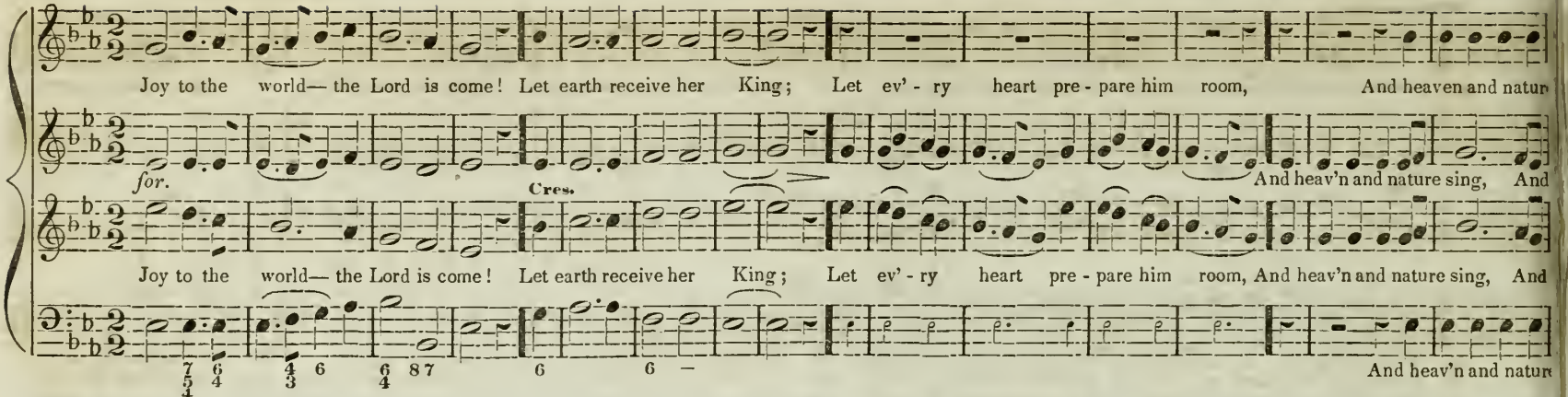
CONRAD. C. M.

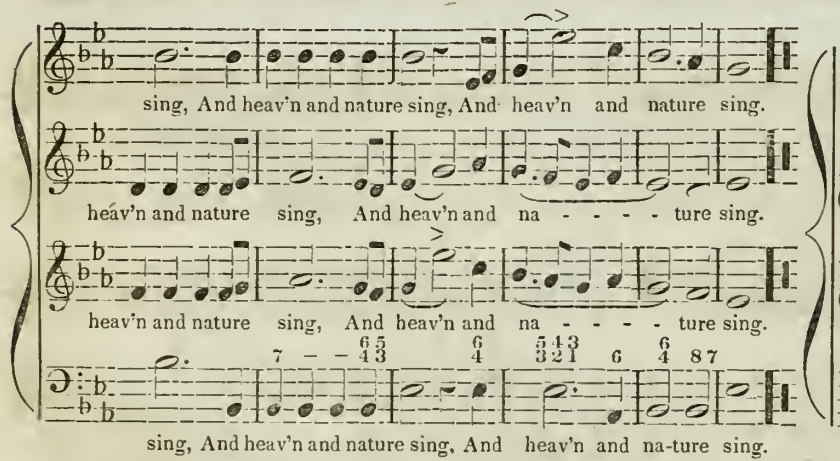


1. Hear me, O God, nor hide thy face, But an - swer, lest I die: Hast thou not built a throne of grace, To hear when sin - ners cry?
2. As on some lone - ly build-ing's top, The spar-row tells her moan—Far from the tents of joy and hope, I sit and grieve a - lone.
3. But thou for - ev - er art the same, O my e - ter - nal God! A - ges to come shall know thy name, And spread thy works a - broad.
4. Thou wilt a - rise and show thy face, Nor will my Lord de - lay Be - yond th'ap-point - ed hour of grace, That long ex - pect - ed day.
5. He hears his saints—he knows their cry, And by mys - te - rious ways, Re - deems the pris' - ners doomed to die, And fills their tongues with praise.

ANTIOCH. C. M.*

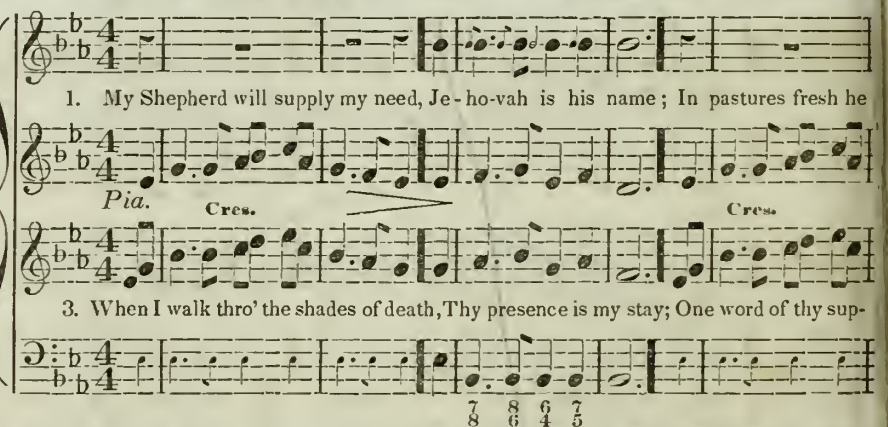
Arranged from HANDEL.


Joy to the world— the Lord is come! Let earth receive her King; Let ev'-ry heart pre-pare him room, And heaven and natur
for.
Cres.
And heav'n and nature sing, And
Joy to the world— the Lord is come! Let earth receive her King; Let ev'-ry heart pre-pare him room, And heav'n and nature sing, And
And heav'n and natur

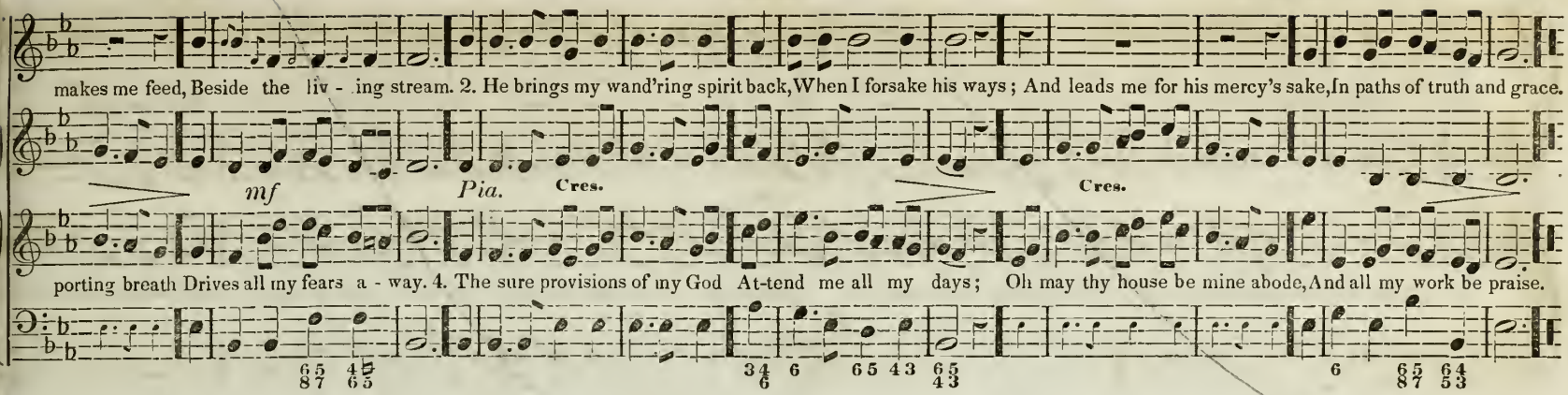

sing, And heav'n and nature sing, And heav'n and nature sing.
heav'n and nature sing, And heav'n and na - - - - ture sing.
heav'n and nature sing, And heav'n and na - - - - ture sing.
sing, And heav'n and nature sing, And heav'n and na-ture sing.

WARREN. C. M. Double.

Arranged from PLEYEL.

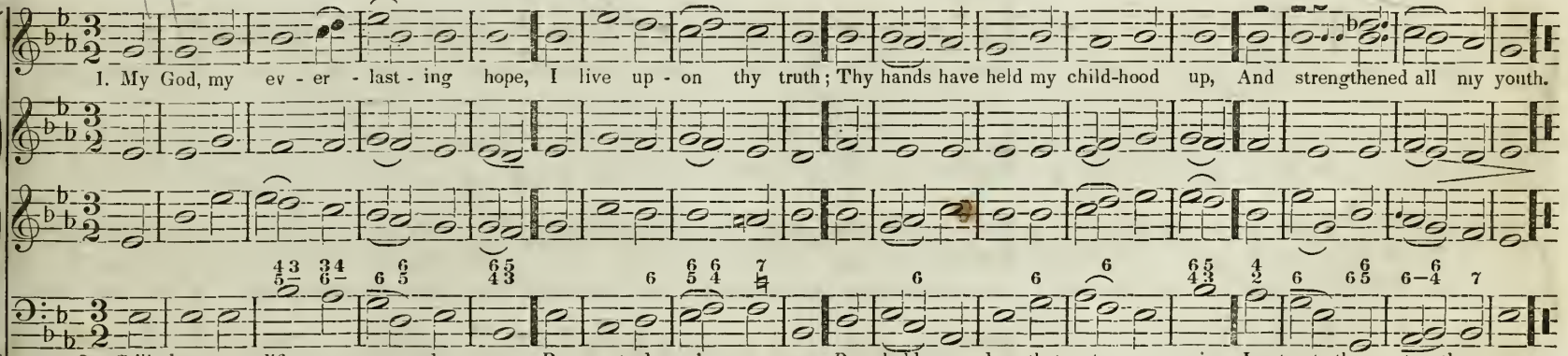

1. My Shepherd will supply my need, Je-ho-vah is his name; In pastures fresh he
Pia.
Cres.
Cres.
3. When I walk thro' the shades of death, Thy presence is my stay; One word of thy sup-

*This tune is here republished from "Carmina Sacra," though, as is believed, in an improved form. It has been very popular for Choir and Singing School practice, to which it should, perhaps, be principally confined, since it cannot be appropriate to many Psalms, Hymns, or to the ordinary circumstances of Public Worship.


makes me feed, Beside the liv - ing stream. 2. He brings my wand'ring spirit back, When I forsake his ways; And leads me for his mercy's sake, In paths of truth and grace.
mf
Pia.
Cres.
Cres.
porting breath Drives all my fears a - way. 4. The sure provisions of my God At-tend me all my days; Oh may thy house be mine abode, And all my work be praise.

ABRIDGE. C. M.

ISAAC SMITH.
Died about the year 1800.


1. My God, my ev - er - last - ing hope, I live up - on thy truth; Thy hands have held my child-hood up, And strengthened all my youth.
2. Still has my life new won - ders seen, Re - peat-ed ev' - ry year; Be - hold my days that yet re - main, I trust them to thy care.
3. Cast me not off when strength de - clines, When hoary hairs a - rise; And round me let thy glo - ry shine, Whene'er thy ser-vant dies.
4. Then, in the hist' - ry of my age, When men re-view my days, They'll read thy love in ev' - ry page, In ev' - ry line thy praise.

Andante. Larghetto. SOLO. CHORUS. SOLO.

1. There is a land" of pure delight, Where saints immor-tal reign; E - ter - nal day"excludes the night, And pleasures banish pain. 2. There ev-er - last - ing
3. Sweet fields, beyond the swelling flood, Stand dress'd in living green: So to the Jews"fair Canaan stood, While Jordan roll'd between. 4. But timorous mor - tals

Cres. Cres.

5. Oh, could we make our doubts remove, Those gloomy doubts that rise, And see the Ca-naan that we love With un-be-cloud-ed eyes: 6. Could we but climb"where

CHORUS.

spring a-bides, And nev - er - fad - ing flowers; Death, like a nar - row sea, di - vides This heav'nly land" from ours: This heav'n - - - ly land" from ours.
start and shrink, To cross"this nar - row sea; And lin - ger, trembling, on the brink, And fear to launch a - way: And fear .... to launch a - way.

Cres. *f* *f*

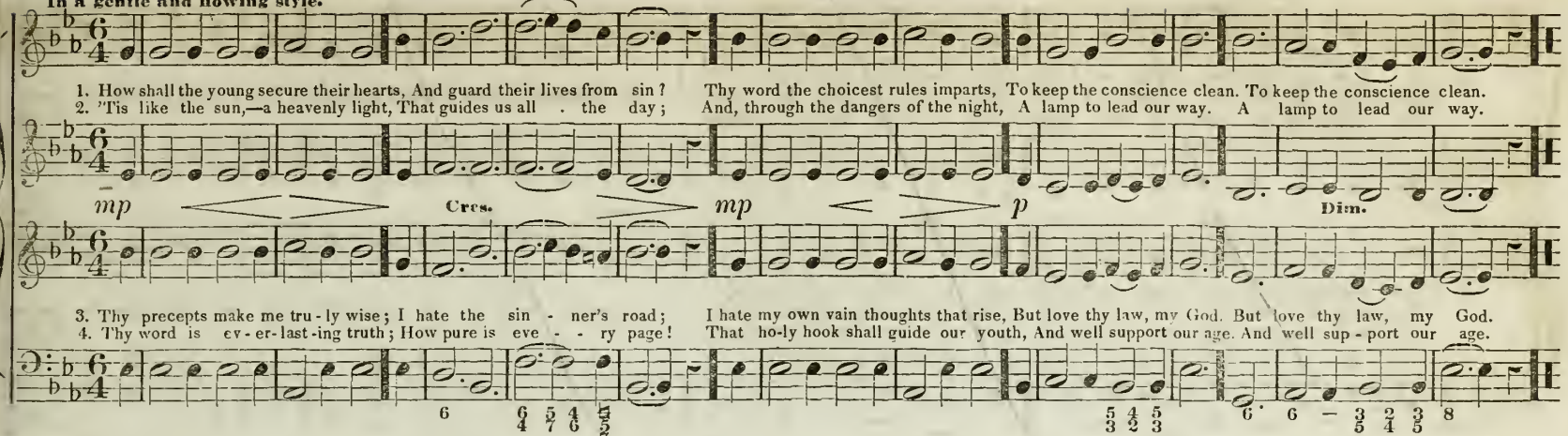
Mo - ses stood, And view"the land-scape o'er, Not Jordan's stream, nor death's cold flood, Should fright us from the shore: Should fright us from the shore.

f

IOLA. C. M.

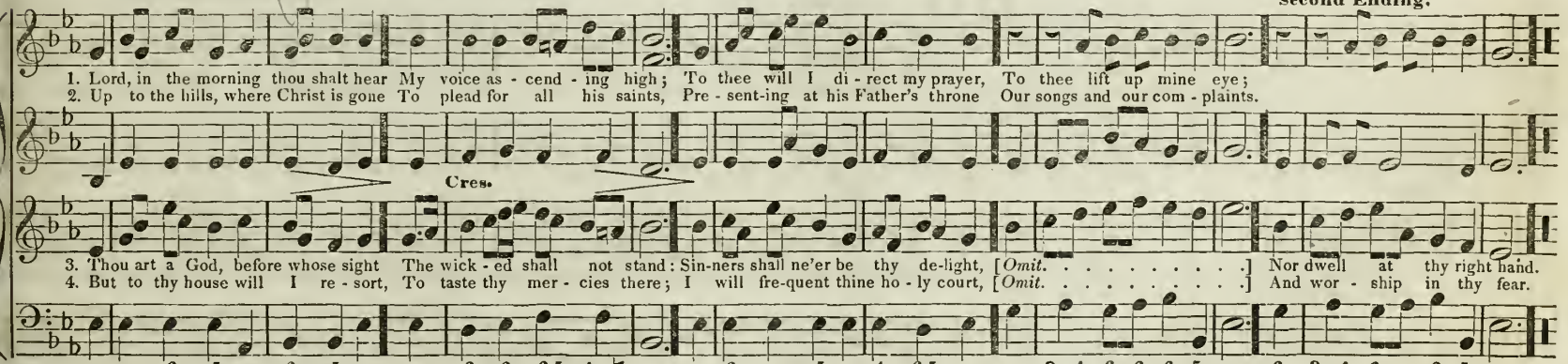
D. G. MASON.

In a gentle and flowing style.


1. How shall the young secure their hearts, And guard their lives from sin? Thy word the choicest rules imparts, To keep the conscience clean. To keep the conscience clean.
2. 'Tis like the sun,—a heavenly light, That guides us all . the day; And, through the dangers of the night, A lamp to lead our way. A lamp to lead our way.
mp
Cres.
mp
p
Dim.
3. Thy precepts make me tru - ly wise; I hate the sin - ner's road; I hate my own vain thoughts that rise, But love thy law, my God. But love thy law, my God.
4. Thy word is ev - er - last - ing truth; How pure is eve - - ry page! That ho-ly hook shall guide our youth, And well support our age. And well sup - port our age.

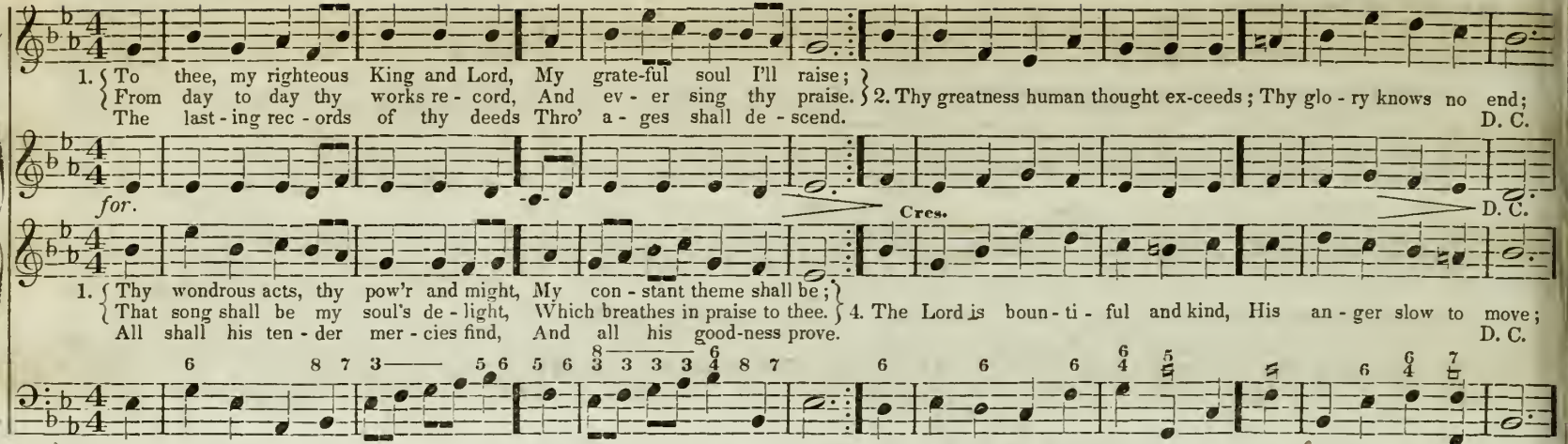
WARWICK. C. M.

SAMUEL STANLEY.


Second Ending.
1. Lord, in the morning thou shalt hear My voice as - cend - ing high; To thee will I di - rect my prayer, To thee lift up mine eye;
2. Up to the hills, where Christ is gone To plead for all his saints, Pre - sent-ing at his Father's throne Our songs and our com - plaints.
Cres.
3. Thou art a God, before whose sight The wick - ed shall not stand: Sin-ners shall ne'er be thy de-light, [Omit. . . . . .] Nor dwell at thy right hand.
4. But to thy house will I re - sort, To taste thy mer - cies there; I will fre-quent thine ho - ly court, [Omit. . . . . .] And wor - ship in thy fear.
5. O may thy spir - it guide my feet In ways of righ - teous - ness; Make eve - ry path of du - ty straight, And plain be - fore my face,

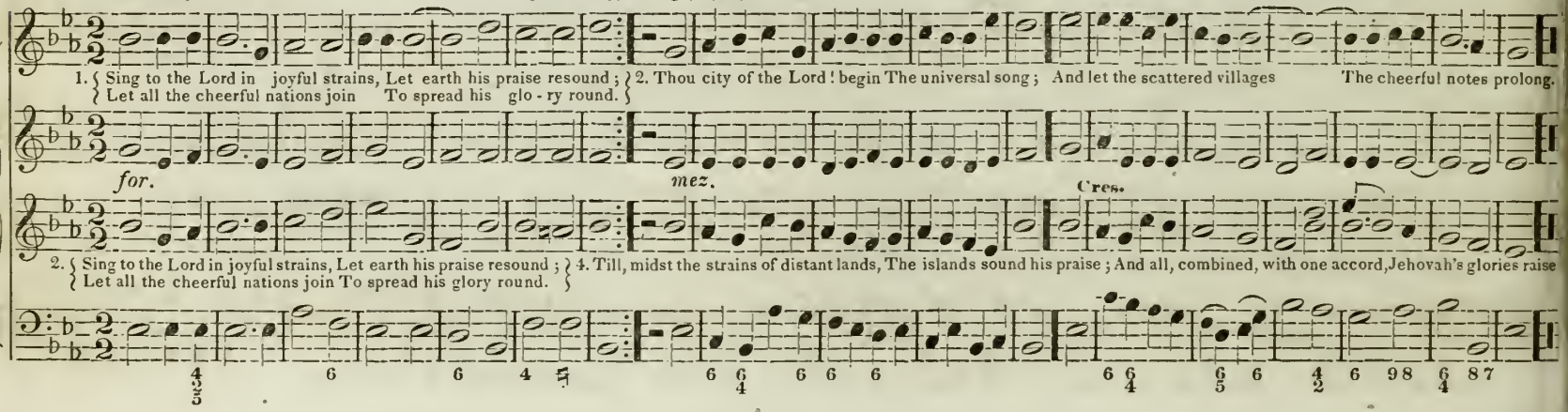
VINFORD. C. M. Double.

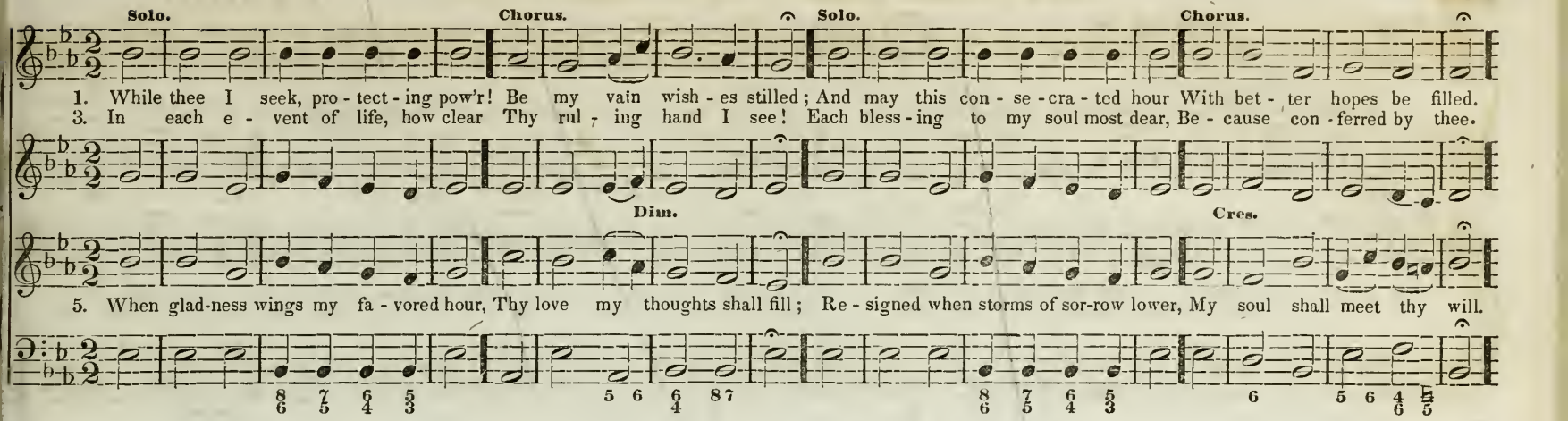
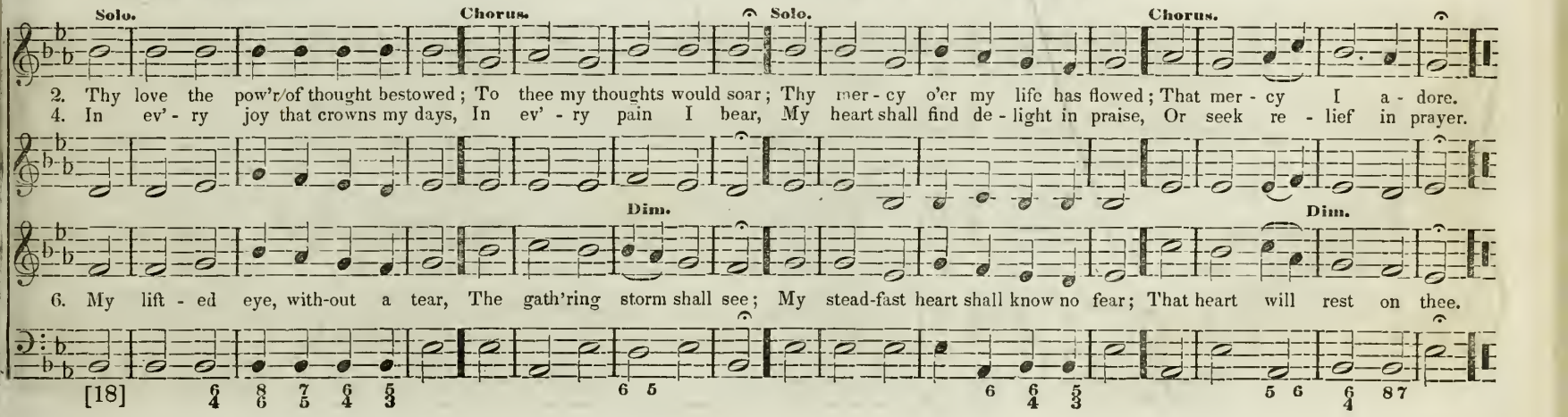
AUGUST BLÜHER, Germany.


1. To thee, my righteous King and Lord, My grate-ful soul I'll raise;
From day to day thy works re - cord, And ev - er sing thy praise.
The last - ing rec - ords of thy deeds Thro' a - ges shall de - scend.
2. Thy greatness human thought ex-ceeds; Thy glo - ry knows no end;
D. C.
for.
Cres.
D. C.
1. Thy wondrous acts, thy pow'r and might, My con - stant theme shall be;
That song shall be my soul's de - light, Which breathes in praise to thee.
All shall his ten - der mer - cies find, And all his good-ness prove.
4. The Lord is boun - ti - ful and kind, His an - ger slow to move;
D. C.

DENT. C. M.

From an English Tune.


1. Sing to the Lord in joyful strains, Let earth his praise resound;
Let all the cheerful nations join To spread his glo - ry round.
2. Thou city of the Lord! begin The universal song; And let the scattered villages The cheerful notes prolong.
for.
mez.
Cres.
2. Sing to the Lord in joyful strains, Let earth his praise resound;
Let all the cheerful nations join To spread his glory round.
4. Till, midst the strains of distant lands, The islands sound his praise; And all, combined, with one accord, Jehovah's glories raise

CANFIELD. C. M. Double.

Solo.
Chorus.
Solo.
Chorus.
1. While thee I seek, pro - tect - ing pow'r! Be my vain wish - es stilled; And may this con - se - cra - ted hour With bet - ter hopes be filled.
3. In each e - vent of life, how clear Thy rul ing hand I see! Each bless - ing to my soul most dear, Be - cause con - ferred by thee.
Dim.
Cres.
5. When glad-ness wings my fa - vored hour, Thy love my thoughts shall fill; Re - signed when storms of sor-row lower, My soul shall meet thy will.

Solo.
Chorus.
Solo.
Chorus.
2. Thy love the pow'r/of thought bestowed; To thee my thoughts would soar; Thy mer - cy o'er my life has flowed; That mer - cy I a - dore.
4. In ev' - ry joy that crowns my days, In ev' - ry pain I bear, My heart shall find de - light in praise, Or seek re - lief in prayer.
Dim.
Dim.
6. My lift - ed eye, with-out a tear, The gath'ring storm shall see; My stead-fast heart shall know no fear; That heart will rest on thee.

LEDWELL. C. M.

H. G. NAGELI.

1. A - wake my soul stretch every nerve, And press with vig - or on: A heav'n - ly race de-mands thy zeal, A bright immortal crown, A bright im-mor-tal crown.
2. 'Tis God's all - an - i - mat - ing voice That calls thee from on high; 'Tis his own hand pre- sents the prize To thine as-pir-ing eye. To thine as-pir - ing eye.

For. Dim. mp For.

3. A cloud of wit-ness-es a - round Hold thee in full sur - vey: For - get the steps al - read - y trod. And on-ward urge thy way, And on-ward urge thy way.
4. Blest Sav - iour, in-tro-duced by thee, Have we our race be - gun; And crowned with victory, at thy feet We'll lay our laurels down, We'll lay our laurels down.

Unison.

GENEVA. C. M.*

JOHN COLE, Baltimore.

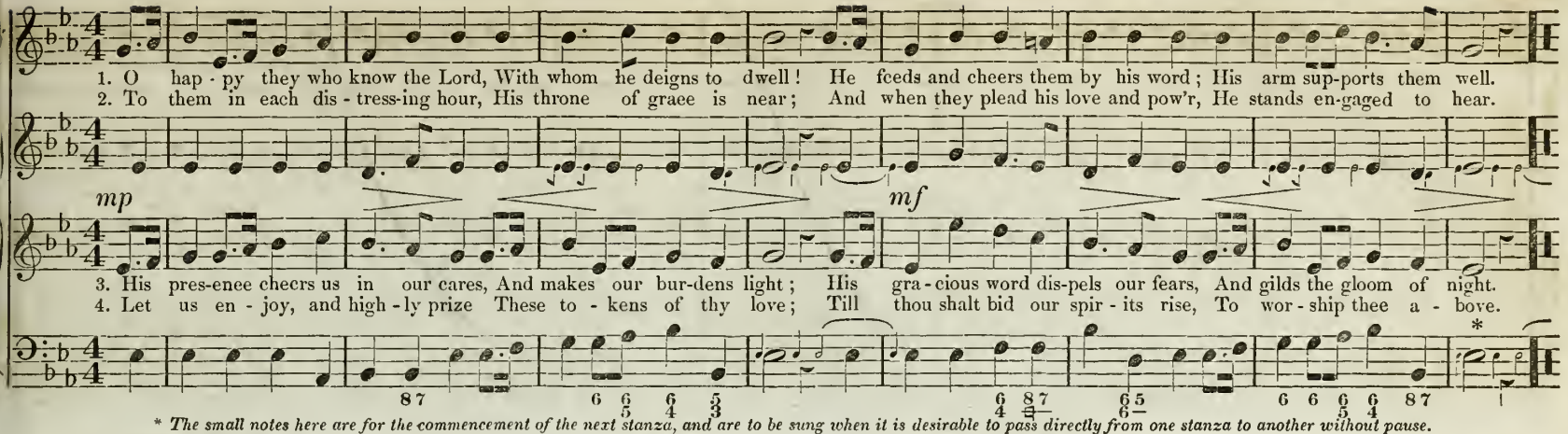
When all thy mercies, O my God, My ris-ing soul sur-veys, Transported with the view, I'm lost In won - der, love, and praise.

When all thy mercies O, my God, My ris-ing soul sur - veys, Trans - port - ed with the view, I'm lost In won - der love and praise.

When all thy mer - cies, O my God, My ris-ing soul sur-veys, Trans - port - ed with the view, I'm lost, In won - der love and praise.

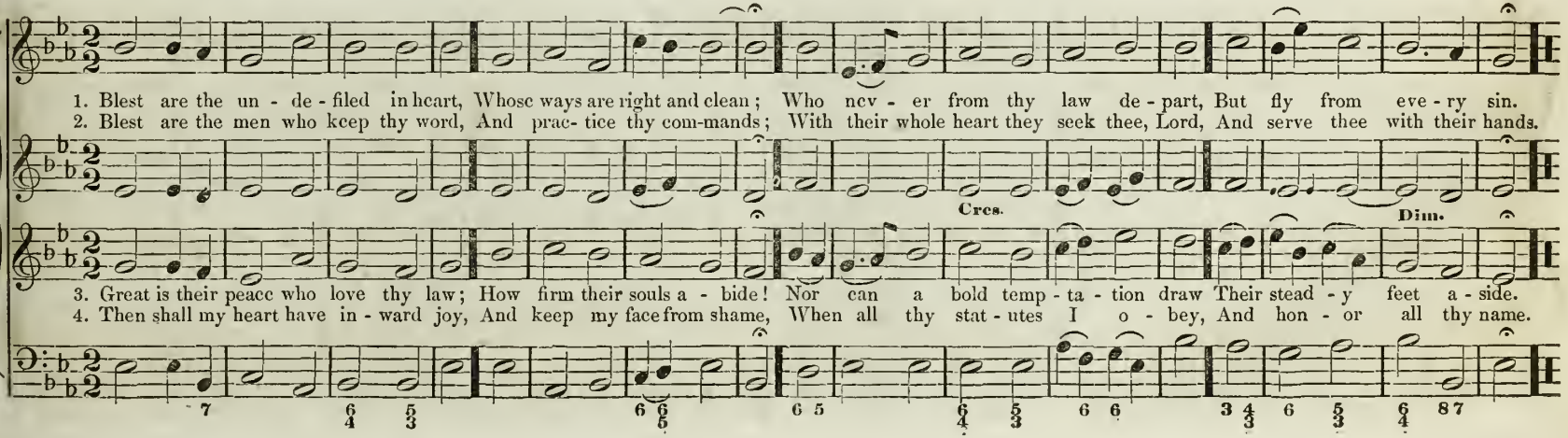
When all thy mercies, O my God, My ris-ing soul sur-veys, Transported with the view, I'm lost In won - der love and praise.

* *The slight change in the third line, from the former copies of this tune, makes the response of the Tenor and Base more perfect.*

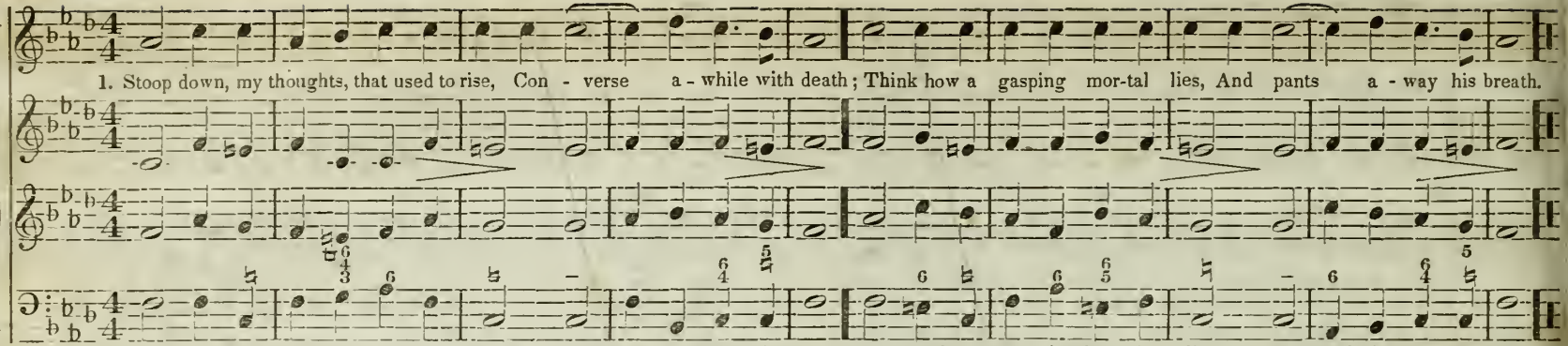

1. O hap - py they who know the Lord, With whom he deigns to dwell! He feeds and cheers them by his word; His arm sup-ports them well.
2. To them in each dis - tress-ing hour, His throne of grace is near; And when they plead his love and pow'r, He stands en-gaged to hear.
mp
mf
3. His pres-ence cheers us in our cares, And makes our bur-dens light; His gra - cious word dis-pels our fears, And gilds the gloom of night.
4. Let us en - joy, and high - ly prize These to - kens of thy love; Till thou shalt bid our spir - its rise, To wor - ship thee a - bove.
*

* *The small notes here are for the commencement of the next stanza, and are to be sung when it is desirable to pass directly from one stanza to another without pause.*

WILDER. C. M.

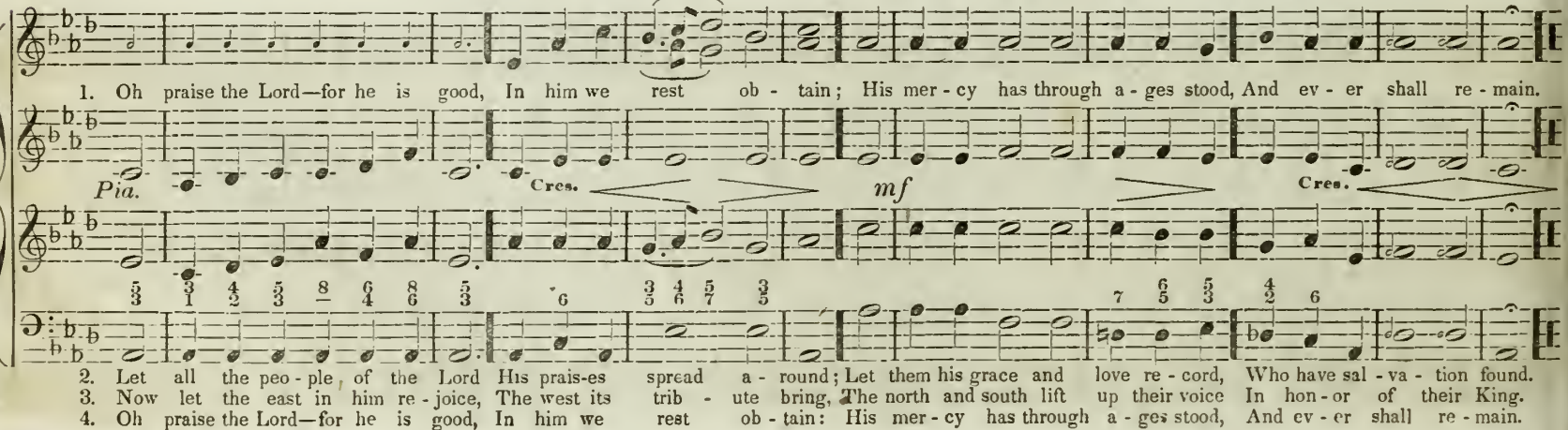

1. Blest are the un - de - filed in heart, Whose ways are right and clean; Who nev - er from thy law de - part, But fly from eve - ry sin.
2. Blest are the men who keep thy word, And prac - tice thy com-mands; With their whole heart they seek thee, Lord, And serve thee with their hands.
Cres.
Dim.
3. Great is their peace who love thy law; How firm their souls a - bide! Nor can a bold temp - ta - tion draw Their stead - y feet a - side.
4. Then shall my heart have in - ward joy, And keep my face from shame, When all thy stat - utes I o - bey, And hon - or all thy name.

ESTE. C. M.

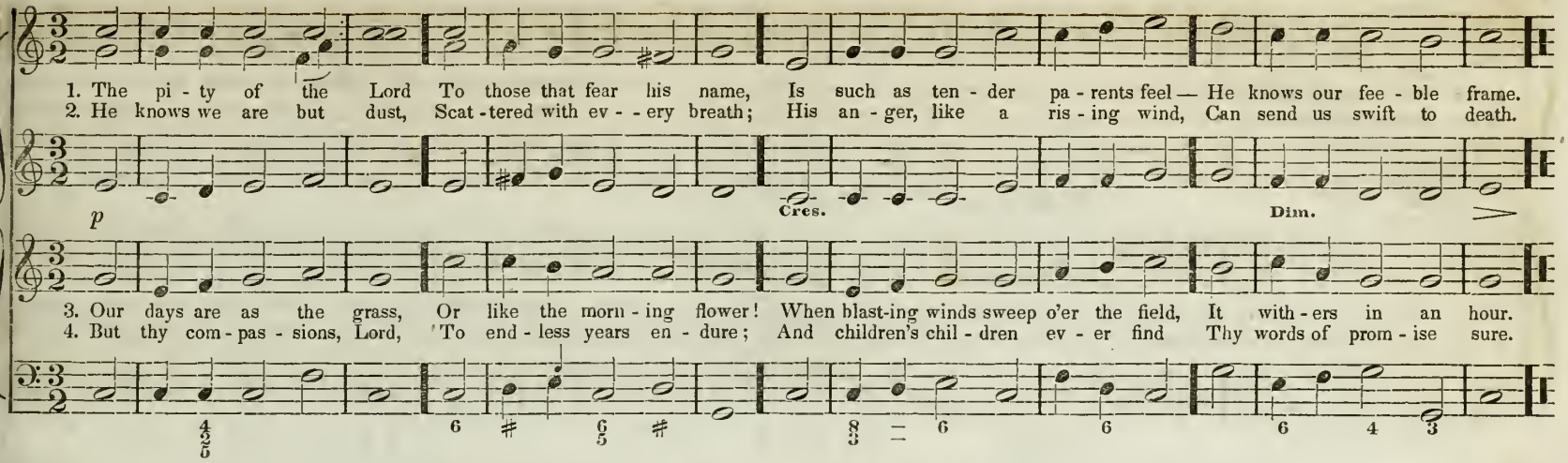

1. Stoop down, my thoughts, that used to rise, Con - verse a - while with death; Think how a gasping mor-tal lies, And pants a - way his breath.
2. But oh, the soul!—that nev - er dies! At once it leaves the clay!—Ye thoughts, pursue it where it flies— And track its wondrous way.
3. And must my bod - y faint and die? And must my soul re - move? Oh! for some guardian an - gel nigh, To bear it safe a - bove!
4. Je - sus, to thine al-migh - ty hand My na - ked soul I trust; And waits my flesh for thy com - mand, To drop in - to the dust.

HERMON. C. M.

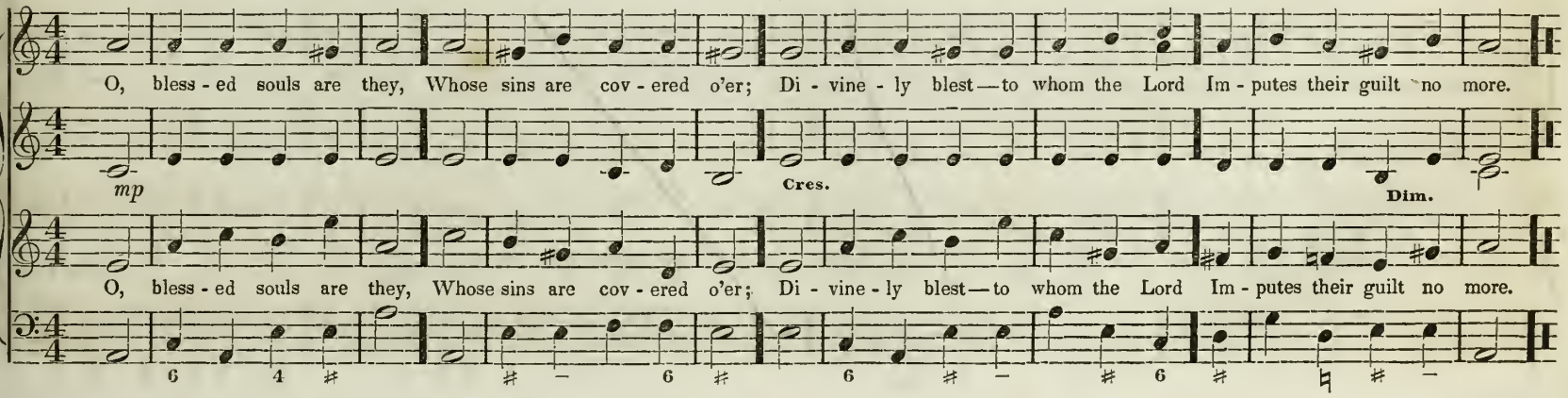
L. MASON, 1840.


1. Oh praise the Lord—for he is good, In him we rest ob - tain; His mer - cy has through a - ges stood, And ev - er shall re - main.
Pia.
Cres.
mf
Cres.
2. Let all the peo - ple of the Lord His prais-es spread a - round; Let them his grace and love re - cord, Who have sal - va - tion found.
3. Now let the east in him re - joice, The west its trib - ute bring, The north and south lift up their voice In hon - or of their King.
4. Oh praise the Lord—for he is good, In him we rest ob - tain: His mer - cy has through a - ges stood, And ev - er shall re - main.

BOYLSTON. S. M.


1. The pi - ty of the Lord To those that fear his name, Is such as ten - der pa - rents feel — He knows our fee - ble frame.
2. He knows we are but dust, Scat - tered with ev - - ery breath; His an - ger, like a ris - ing wind, Can send us swift to death.
p
Cres.
Dim.
3. Our days are as the grass, Or like the morn - ing flower! When blast-ing winds sweep o'er the field, It with - ers in an hour.
4. But thy com - pas - sions, Lord, To end - less years en - dure; And children's chil - dren ev - er find Thy words of prom - ise sure.

CHAFFIN. S. M.


O, bless - ed souls are they, Whose sins are cov - ered o'er; Di - vine - ly blest — to whom the Lord Im - putes their guilt no more.
mp
Cres.
Dim.
O, bless - ed souls are they, Whose sins are cov - ered o'er; Di - vine - ly blest — to whom the Lord Im - putes their guilt no more.

BARRINGTON. S. M.

Rev. W. H. HAVERGAL.

1. Thy name, al-migh-ty Lord, Shall sound thro' dis - tant lands; Great is thy grace, and sure thy word; Thy truth for-ev-er stands, Thy truth for - ev - er stands.
2. Far be thine honor spread, And long thy praise en-dure, Till morn - ing light, and evening shade Shall be exchang'd no more, Shall be ex-chang'd no more.

f

Thy truth, &c.

1. Thy name, al-migh-ty Lord, Shall sound thro' dis - tant lands; Great is thy grace, and sure thy word; Thy truth for-ev-er stands, Thy truth for - ev - er stands.
2. Far be thine honor spread, And long thy praise en-dure, Till morn - ing light, and evening shade Shall be exchang'd no more, Shall be ex-chang'd no more.

Thy truth, &c.

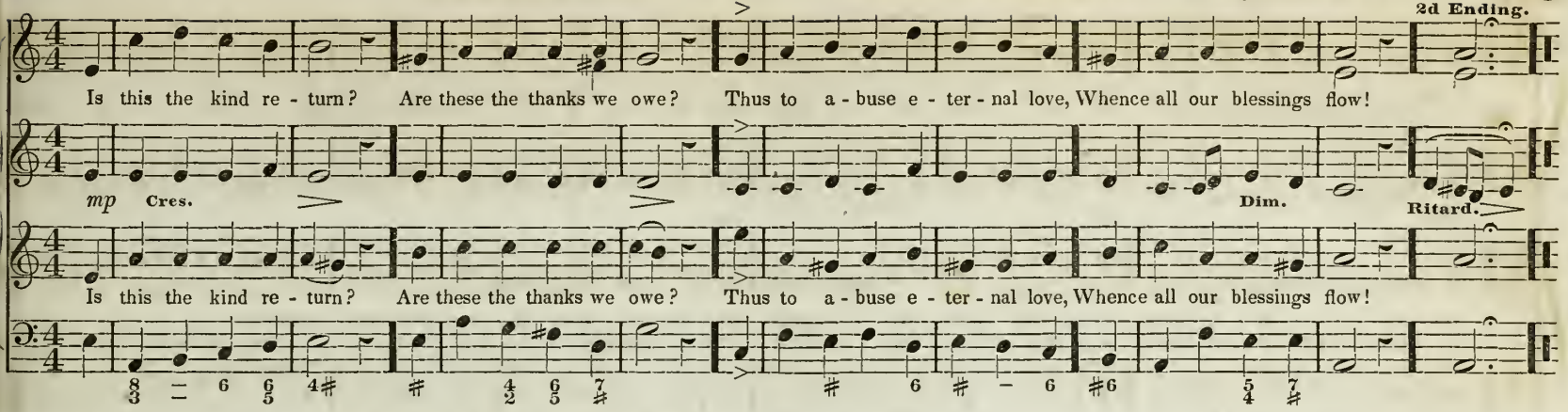
Unison.

SILVER STREET. S. M.

I. SMITH.

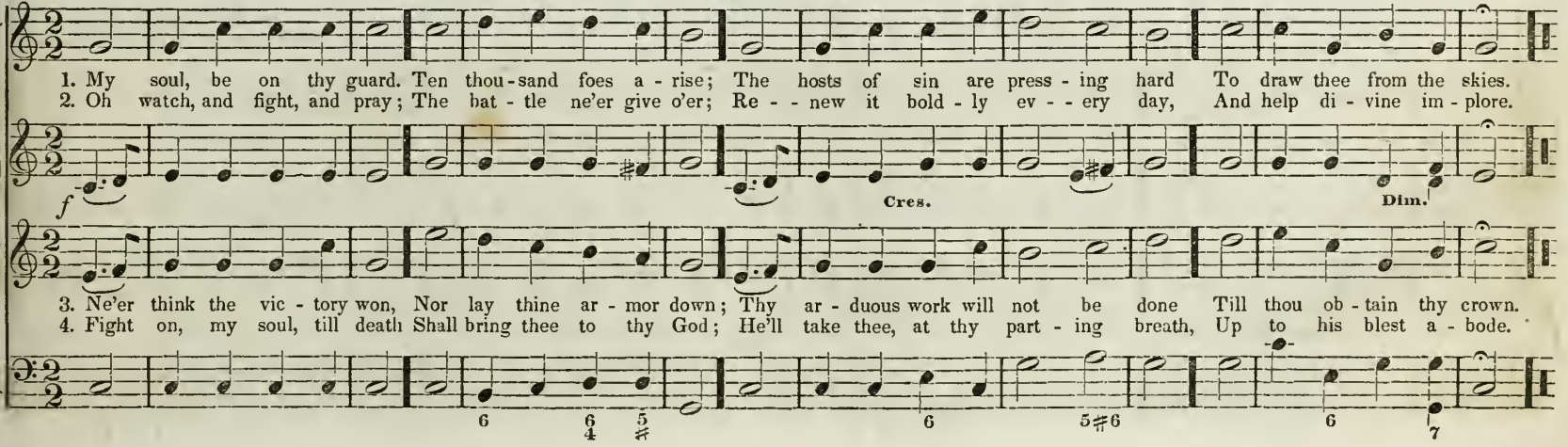
1. Come, sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sove - reign God, The u - ni - ver - - - - sal king.
2. Come, wor - ship at his throne, Come, bow be - fore the Lord; We are his work, and not our own; He formed us by his word.
3. To - - day at - tend his voice, Nor dare pro - voke his rod; Come, like the peo - ple of his choice, And own your gra - cious God.

GALITEA. S. M.

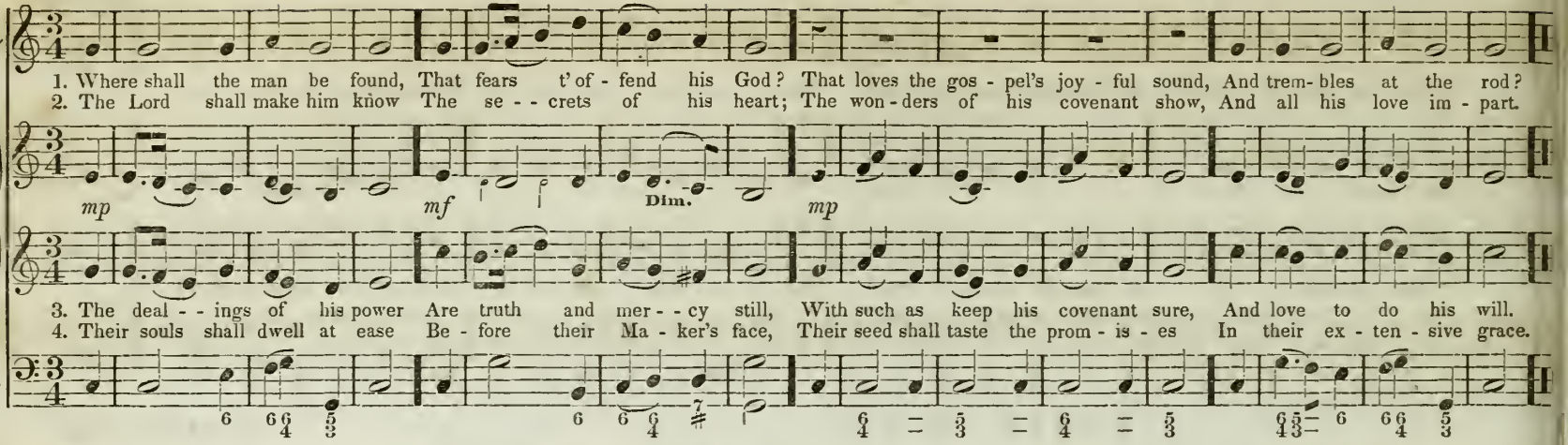
Arranged from HANDEL.

2d Ending.
Is this the kind re - turn? Are these the thanks we owe? Thus to a - buse e - ter - nal love, Whence all our blessings flow!
mp
Cres.
Dim.
Ritard.
Is this the kind re - turn? Are these the thanks we owe? Thus to a - buse e - ter - nal love, Whence all our blessings flow!

LABAN. S. M.

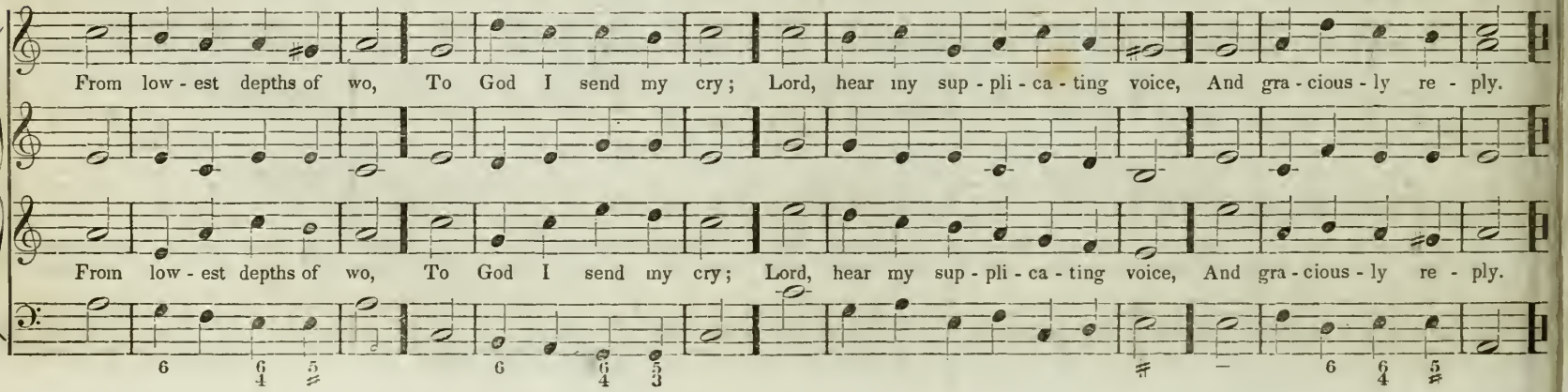
L. MASON, 1830.


1. My soul, be on thy guard. Ten thou-sand foes a - rise; The hosts of sin are press - ing hard To draw thee from the skies.
2. Oh watch, and fight, and pray; The bat - tle ne'er give o'er; Re - - new it bold - ly ev - - ery day, And help di - vine im - plore.
f
Cres.
Dim.
3. Ne'er think the vic - tory won, Nor lay thine ar - mor down; Thy ar - duous work will not be done Till thou ob - tain thy crown.
4. Fight on, my soul, till death Shall bring thee to thy God; He'll take thee, at thy part - ing breath, Up to his blest a - bode.

HAGER. S. M.

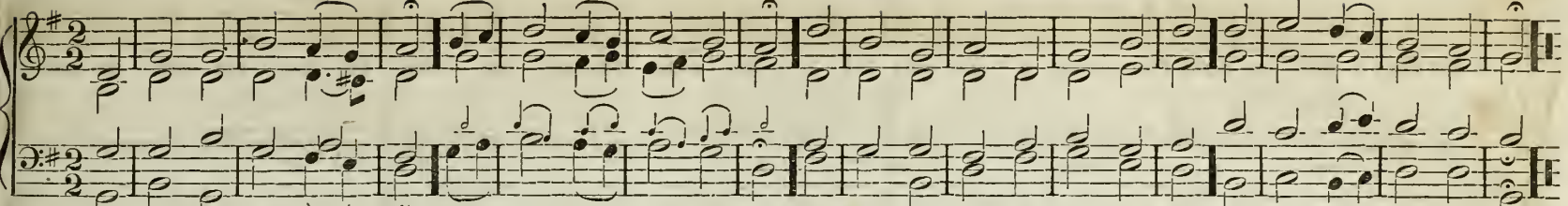

1. Where shall the man be found, That fears t' of - fend his God? That loves the gos - pel's joy - ful sound, And trem - bles at the rod?
2. The Lord shall make him know The se - - crets of his heart; The won - ders of his covenant show, And all his love im - part.
mp
mf
Dim.
mp
3. The deal - - ings of his power Are truth and mer - - cy still, With such as keep his covenant sure, And love to do his will.
4. Their souls shall dwell at ease Be - fore their Ma - ker's face, Their seed shall taste the prom - is - es In their ex - ten - sive grace.

St. BRIDE. S. M.

Dr. HOWARD, 1670.
Harmony by Rev. W. H. HAVERGAL.

From low - est depths of wo, To God I send my cry; Lord, hear my sup - pli - ca - ting voice, And gra - cious - ly re - ply.
From low - est depths of wo, To God I send my cry; Lord, hear my sup - pli - ca - ting voice, And gra - cious - ly re - ply.

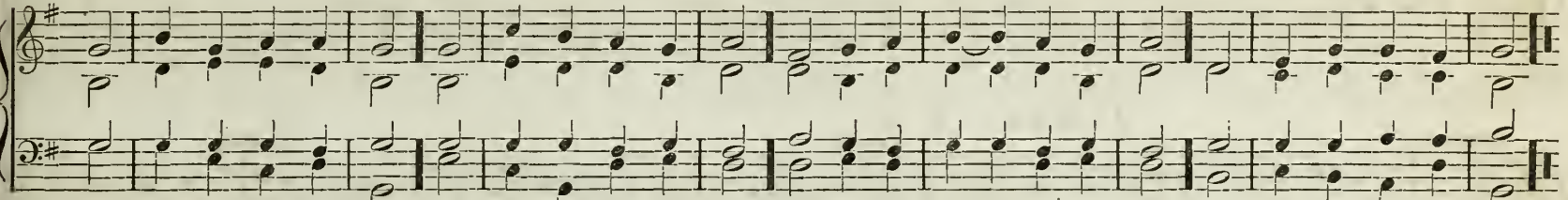
St. THOMAS. S. M.

A. WILLIAMS.



My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger " is so slow to rise, So rea - dy to a - bate.

AINSWORTH. S. M; or 6's.

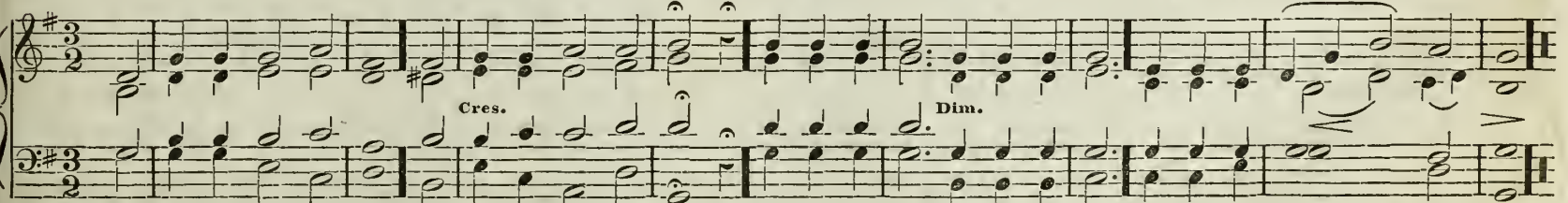
From 'Ainsworth's Psalms.'

S. M. Je - ho - vah in thy strength doo high thy - self ad - vance: and we wil sing and praise with psalm, thy powerful pu - is - sance.*
6's. Ye ho - ly an - gels bright, Who stand be - fore God's throne, And live in glo - - - rious . . . light, Make ye his prai - ses known.†

* *Be thou exalted Jehovah in thy own strength: we will sing and prayse with psalm, thy power.* P. 21, 14.—AINSWORTH.

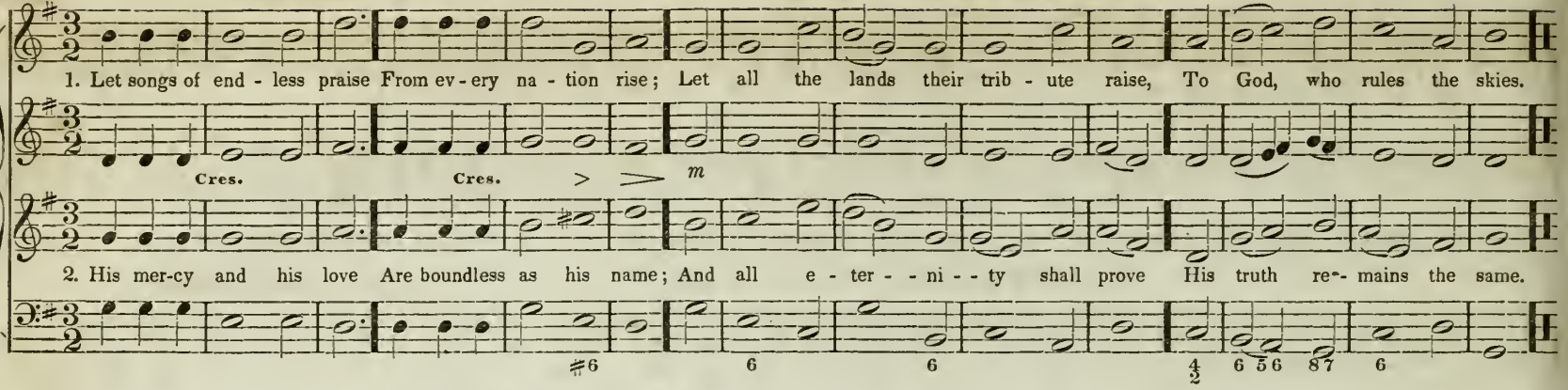
† *Modern Stanza.*

PARAH. S. M.

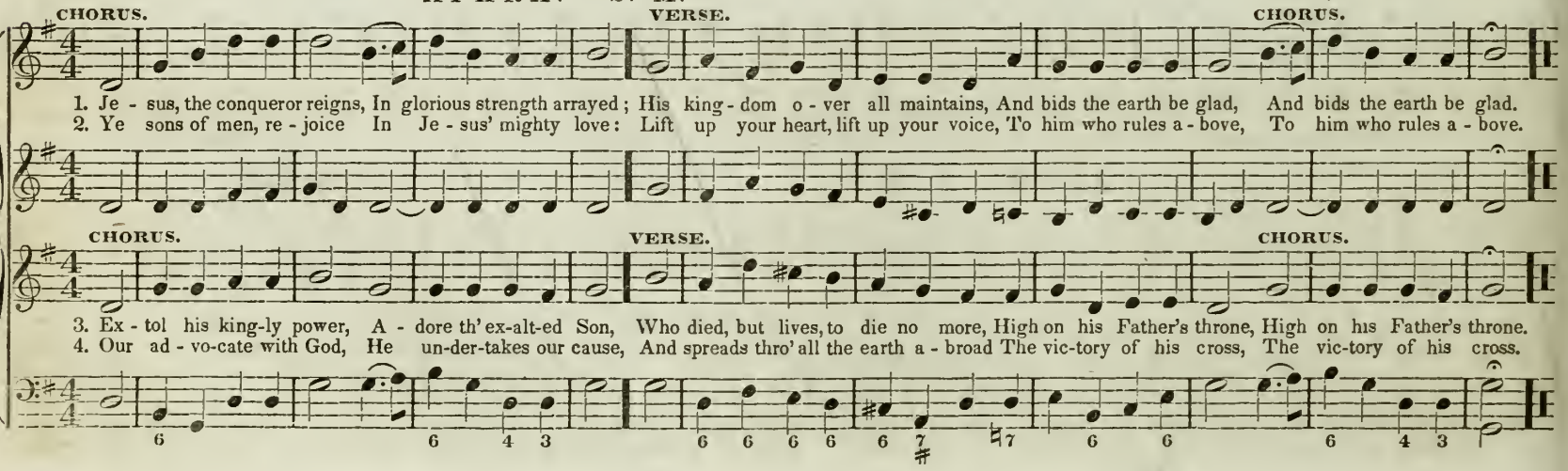
L. MASON, 1840.

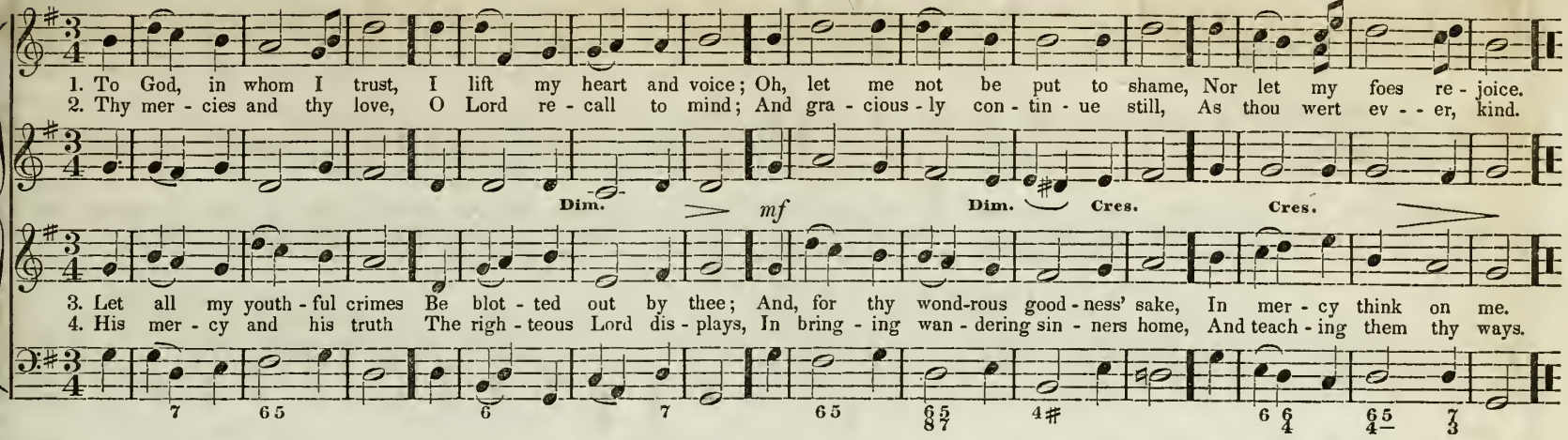


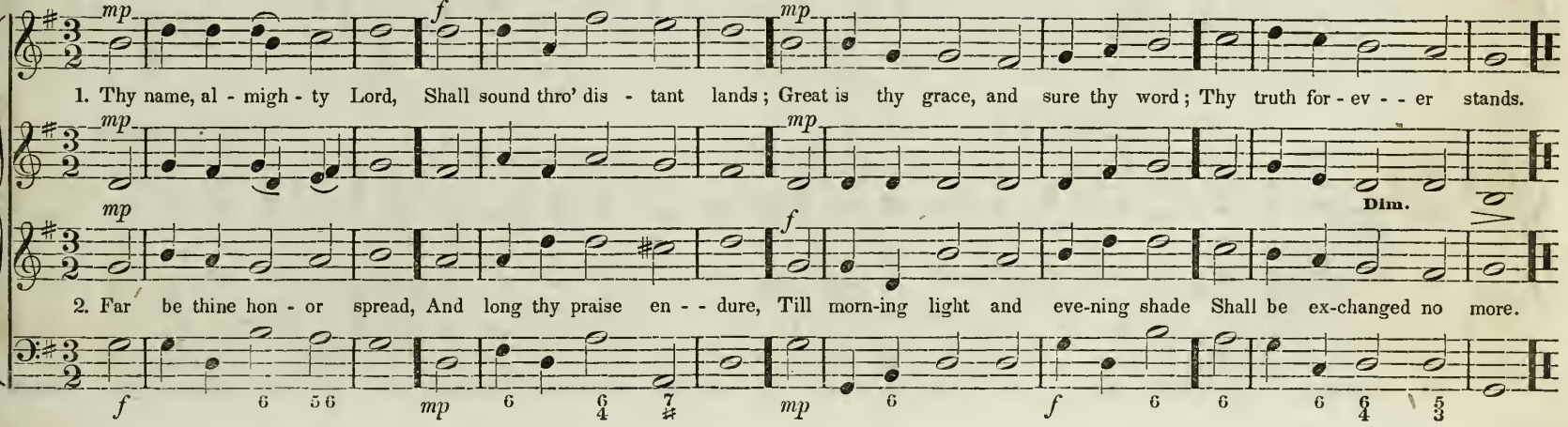
1 With hum - ble heart and tongue, My God, to thee I pray: Oh! bring me now, while I am young, To thee, the liv - - - - - - ing way.
2. Make an un-guard - ed youth The ob - ject of thy care; Help me to choose" the way of truth, And fly from ev - - - - - - - 'ry snare.

HOYER. S. M.

1. Let songs of end - less praise From ev - ery na - tion rise; Let all the lands their trib - ute raise, To God, who rules the skies.
Cres.
Cres.
m
2. His mer-cy and his love Are boundless as his name; And all e - ter - - ni - - ty shall prove His truth re- mains the same.

APHRA. S. M.

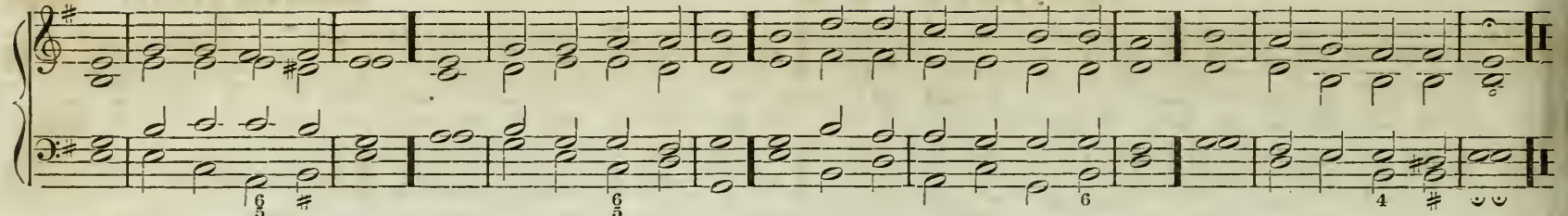

CHORUS.
VERSE.
CHORUS.
1. Je - sus, the conqueror reigns, In glorious strength arrayed; His king - dom o - ver all maintains, And bids the earth be glad, And bids the earth be glad.
2. Ye sons of men, re - joice In Je - sus' mighty love: Lift up your heart, lift up your voice, To him who rules a - bove, To him who rules a - bove.
CHORUS.
VERSE.
CHORUS.
3. Ex - tol his king-ly power, A - dore th' ex-alt-ed Son, Who died, but lives, to die no more, High on his Father's throne, High on his Father's throne.
4. Our ad - vo-cate with God, He un-der-takes our cause, And spreads thro' all the earth a - broad The vic-tory of his cross, The vic-tory of his cross.

THATCHER. S. M.

1. To God, in whom I trust, I lift my heart and voice; Oh, let me not be put to shame, Nor let my foes re - joice.
2. Thy mer - cies and thy love, O Lord re - call to mind; And gra - cious - ly con - tin - ue still, As thou wert ev - - er, kind.
Dim.
mf
Dim.
Cres.
Cres.
3. Let all my youth - ful crimes Be blot - ted out by thee; And, for thy wond-rous good - ness' sake, In mer - cy think on me.
4. His mer - cy and his truth The righ - teous Lord dis - plays, In bring - ing wan - dering sin - ners home, And teach - ing them thy ways.

BROADWOOD. S. M.

mp
f
mp
1. Thy name, al - migh - ty Lord, Shall sound thro' dis - tant lands; Great is thy grace, and sure thy word; Thy truth for - ev - - er stands.
Dim.
2. Far be thine hon - or spread, And long thy praise en - - dure, Till morn-ing light and eve-ning shade Shall be ex-changed no more.

SOUTHWELL. S. M.

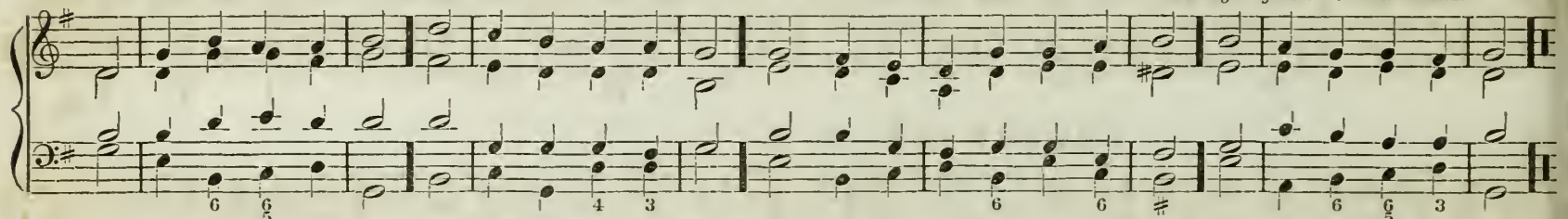
From the "Psalter," printed by Henrie Denham, 1588.



1. And will the God of grace Per - - pet - ual si - lence keep? The God of jus - tice hold his peace, And let his ven-geance sleep?
2. A - rise, al - migh - ty God, As - sume thy sove-reign sway; Be - fore thy throne bid sin - ners bow, And yield their hearts to thee.
3. Let all the na - tions know, And spread thy name a - broad; Let all who dwell on earth con - fess Their Sa - viour and their God.

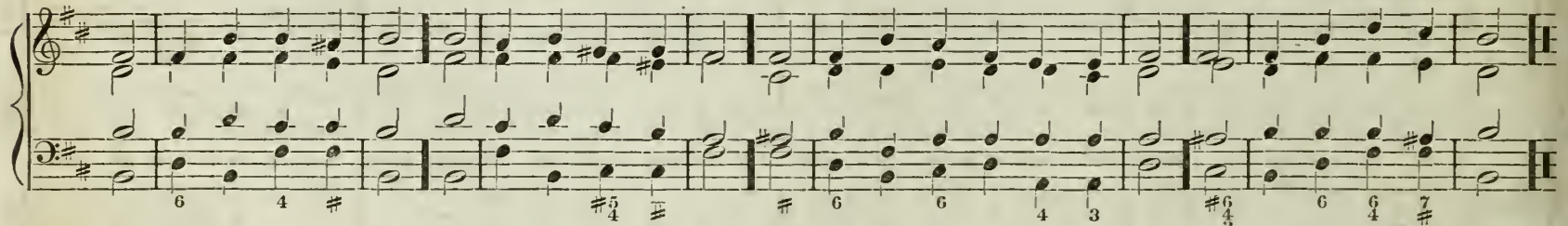
St. MICHAEL. S. M.

From Day's Psalter, 1588.
Arranged by Rev. W. H. Havergal.



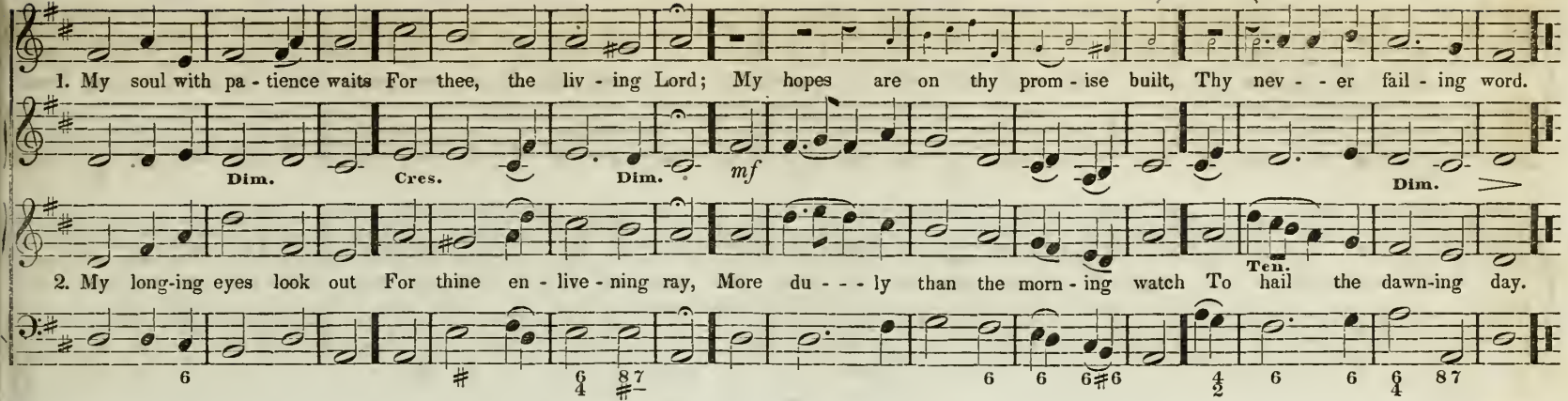
I lift my soul to God, My trust is in his name; Let not my foes, that seek my blood, Still tri - umph in my shame.

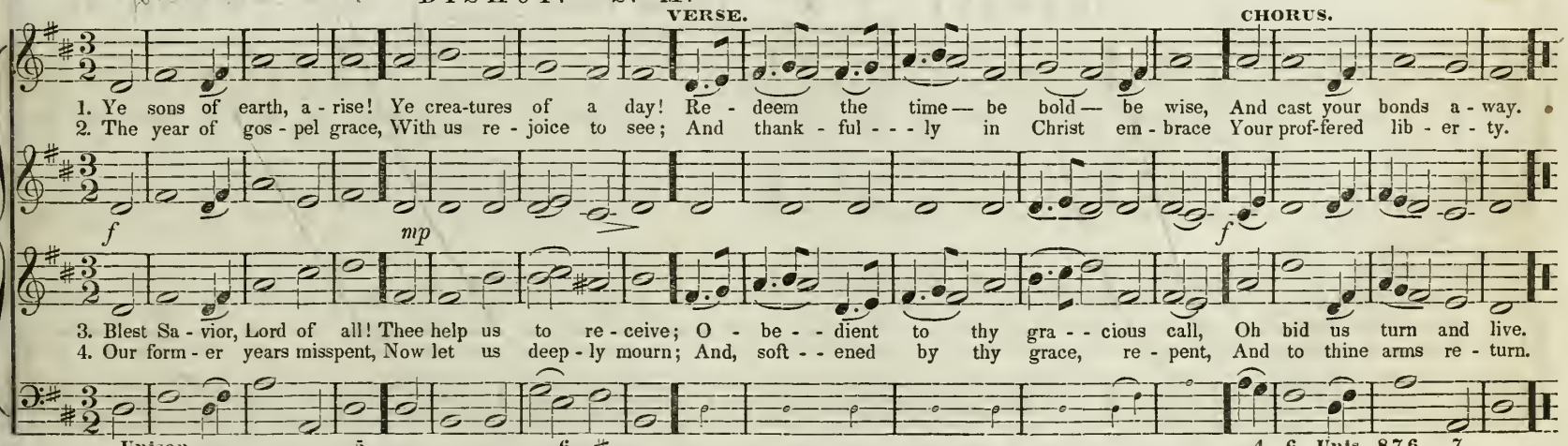
HOBART. S. M.

WILLIAM MASON.

Ye trem-bling cap - tives, hear! The gos - pel trum - pet sounds: No mu - sic more can charm the ear, Or heal your heart - felt wounds.

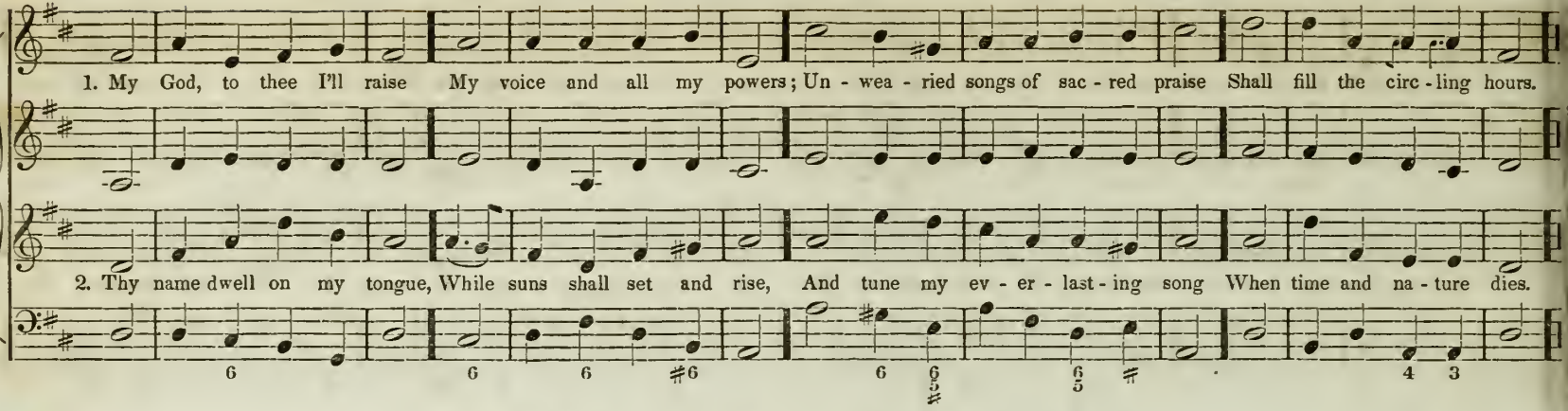
WATCHMAN. S. M.

Altered from LEACH.


1. My soul with pa - tience waits For thee, the liv - ing Lord; My hopes are on thy prom - ise built, Thy nev - - er fail - ing word.
Dim.
Cres.
Dim.
mf
Dim.
2. My long-ing eyes look out For thine en - live - ning ray, More du - - - ly than the morn - ing watch To hail the dawn-ing day.
Ten.

BISHOP. S. M.

VERSE.
CHORUS.
1. Ye sons of earth, a - rise! Ye crea-tures of a day! Re - deem the time — be bold — be wise, And cast your bonds a - way.
2. The year of gos - pel grace, With us re - joice to see; And thank - ful - - - ly in Christ em - brace Your prof-fered lib - er - ty.
f
mp
f
3. Blest Sa - vior, Lord of all! Thee help us to re - ceive; O - be - - dient to thy gra - - cious call, Oh bid us turn and live.
4. Our form - er years misspent, Now let us deep - ly mourn; And, soft - - ened by thy grace, re - pent, And to thine arms re - turn.
Unison.
Unis.

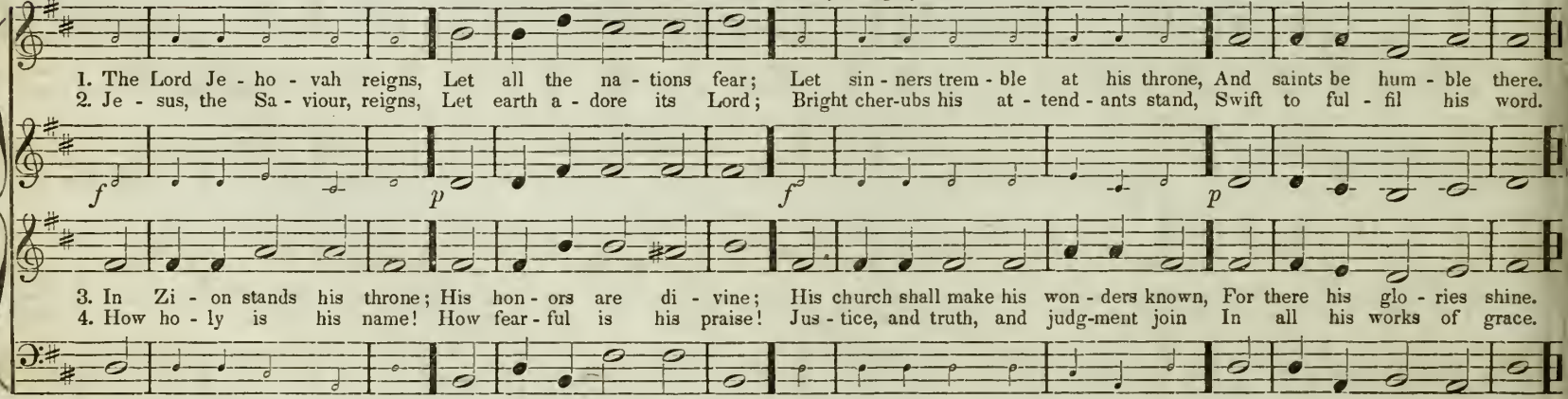
WEST. S. M.

Rev. J. WEST, 1800.

1. My God, to thee I'll raise My voice and all my powers; Un - wea - ried songs of sac - red praise Shall fill the circ - ling hours.
2. Thy name dwell on my tongue, While suns shall set and rise, And tune my ev - er - last - ing song When time and na - ture dies.

SHAWMUT. S. M.* (Unison Tune.)

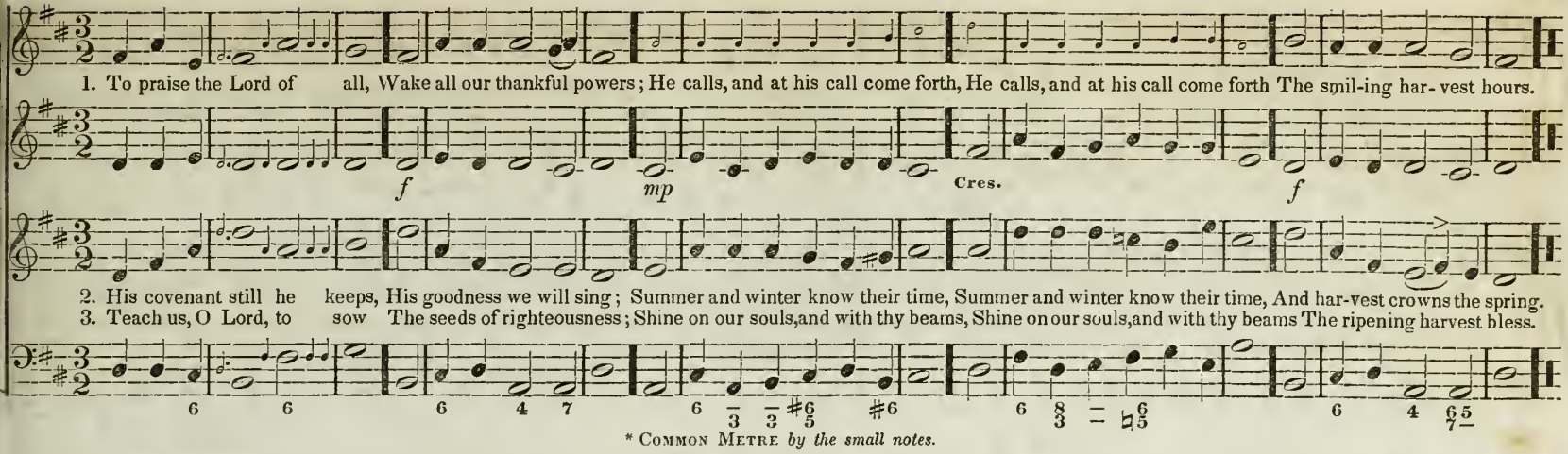
L. MASON, 1833.

Treble and Tenor may change parts.


1. The Lord Je - ho - vah reigns, Let all the na - tions fear; Let sin - ners trem - ble at his throne, And saints be hum - ble there.
2. Je - sus, the Sa - viour, reigns, Let earth a - dore its Lord; Bright cher-ubs his at - tend - ants stand, Swift to ful - fil his word.
3. In Zi - on stands his throne; His hon - ors are di - vine; His church shall make his won - ders known, For there his glo - ries shine.
4. How ho - ly is his name! How fear - ful is his praise! Jus - tice, and truth, and judg-ment join In all his works of grace.

* A good effect may be producod by singing the first and third lines in unison *Forte,* and the second and fourth lines in parts *Piano.*

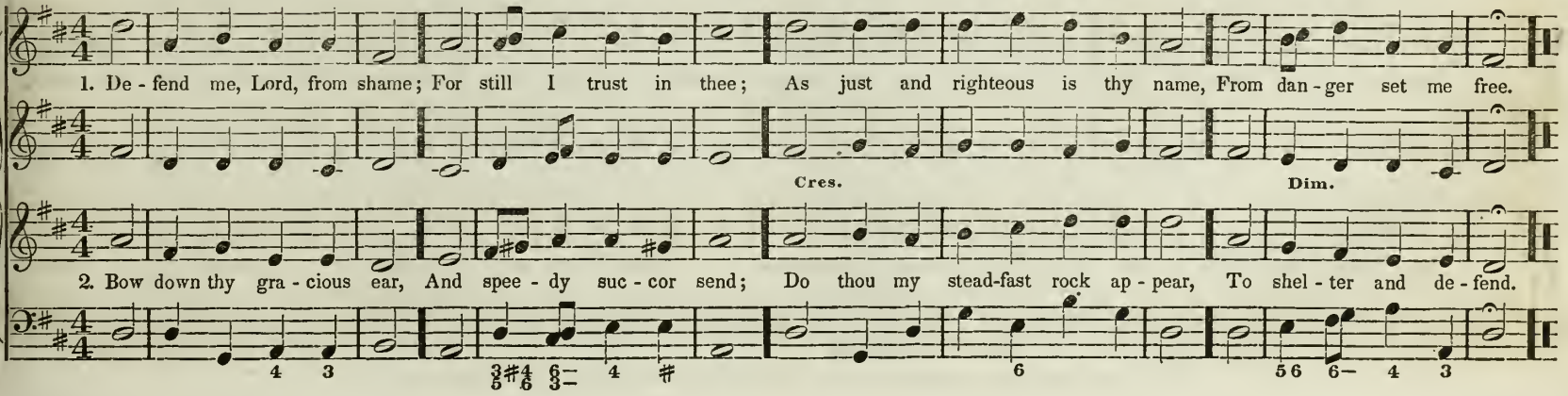
PARMA. S. M.*


1. To praise the Lord of all, Wake all our thankful powers; He calls, and at his call come forth, He calls, and at his call come forth The smil-ing har-vest hours.
f
mp
Cres.
f
2. His covenant still he keeps, His goodness we will sing; Summer and winter know their time, Summer and winter know their time, And har-vest crowns the spring.
3. Teach us, O Lord, to sow The seeds of righteousness; Shine on our souls, and with thy beams, Shine on our souls, and with thy beams The ripening harvest bless.

* Common Metre *by the small notes.*

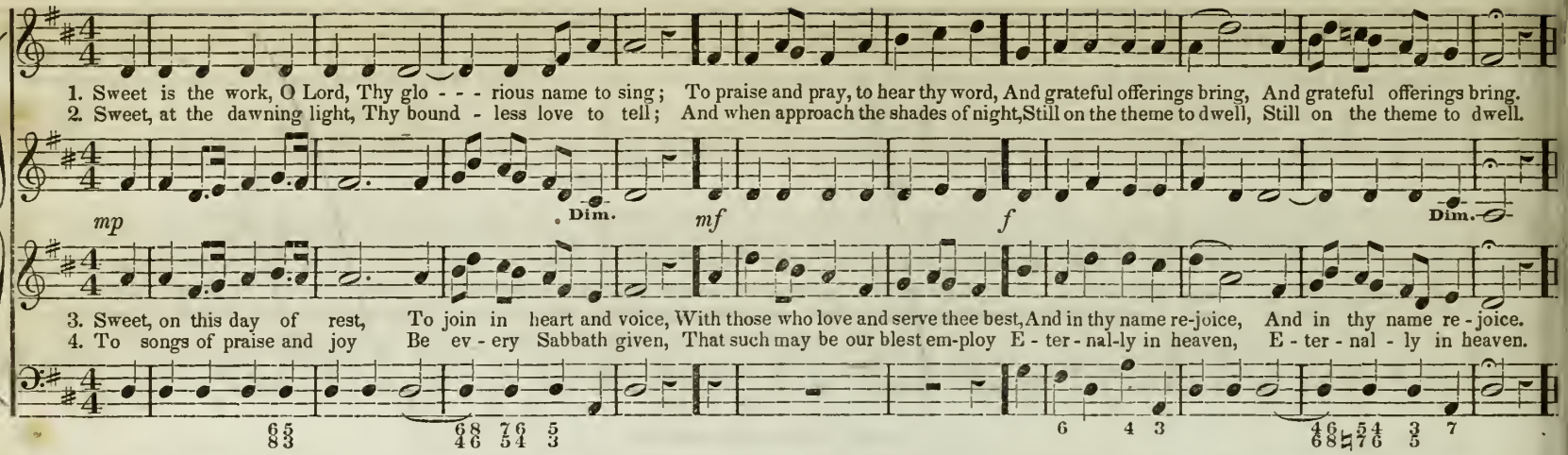
SWABIA. S. M.

Ancient German Melody.
Arranged by Rev. W. H. Havergal.


1. De-fend me, Lord, from shame; For still I trust in thee; As just and righteous is thy name, From dan-ger set me free.
Cres.
Dim.
2. Bow down thy gra-cious ear, And spee-dy suc-cor send; Do thou my stead-fast rock ap-pear, To shel-ter and de-fend.

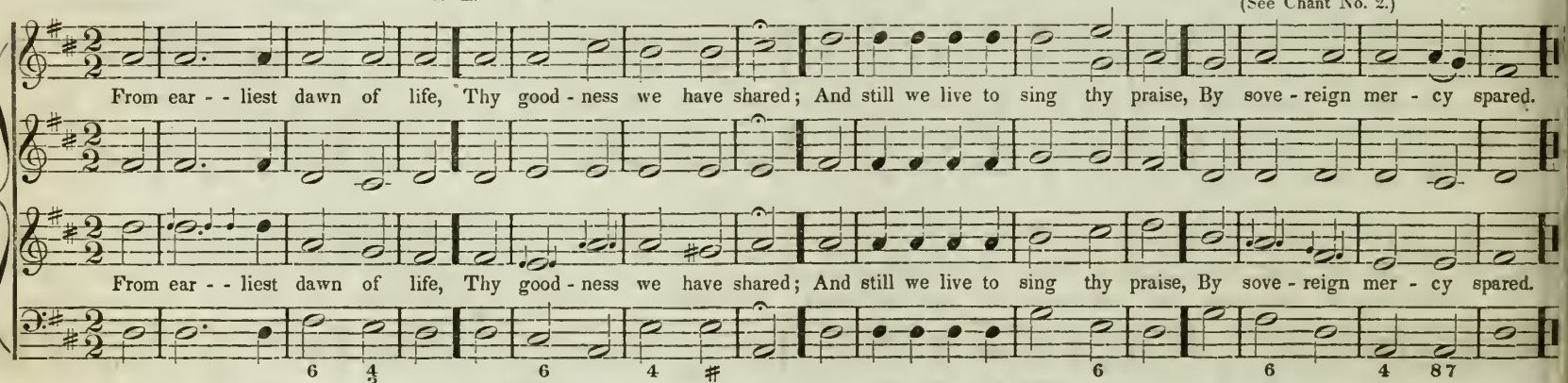
ERTZ. S. M.

Partly from Dr. MALAN.


1. Sweet is the work, O Lord, Thy glo - - - rious name to sing; To praise and pray, to hear thy word, And grateful offerings bring, And grateful offerings bring.
2. Sweet, at the dawning light, Thy bound - less love to tell; And when approach the shades of night, Still on the theme to dwell, Still on the theme to dwell.
mp
Dim.
mf
f
Dim.
3. Sweet, on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name re-joice, And in thy name re - joice.
4. To songs of praise and joy Be ev - ery Sabbath given, That such may be our blest em-ploy E - ter - nal-ly in heaven, E - ter - nal - ly in heaven.

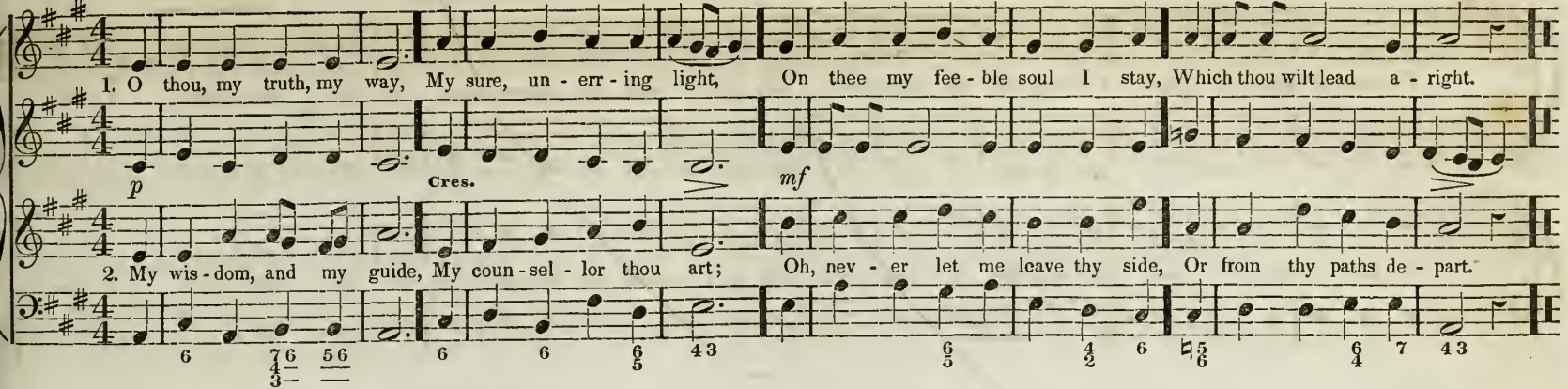
WESTMINSTER. S. M.*

From a Chant by Dr. BOYCE.
(See Chant No. 2.)


From ear - - liest dawn of life, Thy good - ness we have shared; And still we live to sing thy praise, By sove - reign mer - cy spared.
From ear - - liest dawn of life, Thy good - ness we have shared; And still we live to sing thy praise, By sove - reign mer - cy spared.

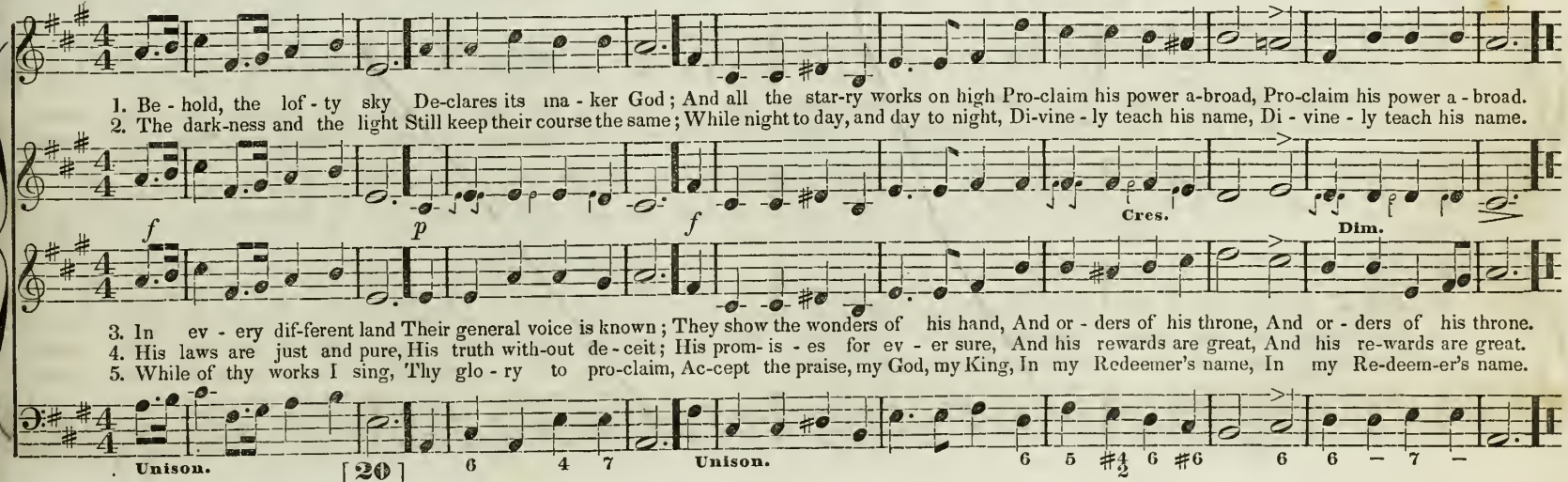
* COMMON METRE *by the small notes in the first line.* LONG METRE *by all the small notes.*

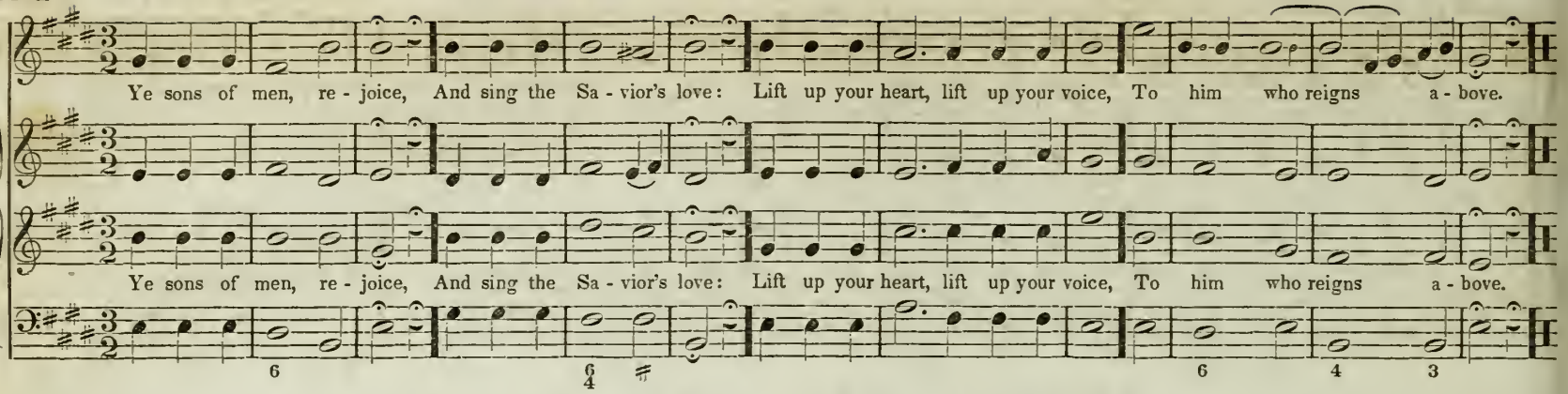
PRATT. S. M.

Arranged from C. H. RINK.

1. O thou, my truth, my way, My sure, un - err - ing light, On thee my fee - ble soul I stay, Which thou wilt lead a - right.
p
Cres.
mf
2. My wis - dom, and my guide, My coun - sel - lor thou art; Oh, nev - er let me leave thy side, Or from thy paths de - part.

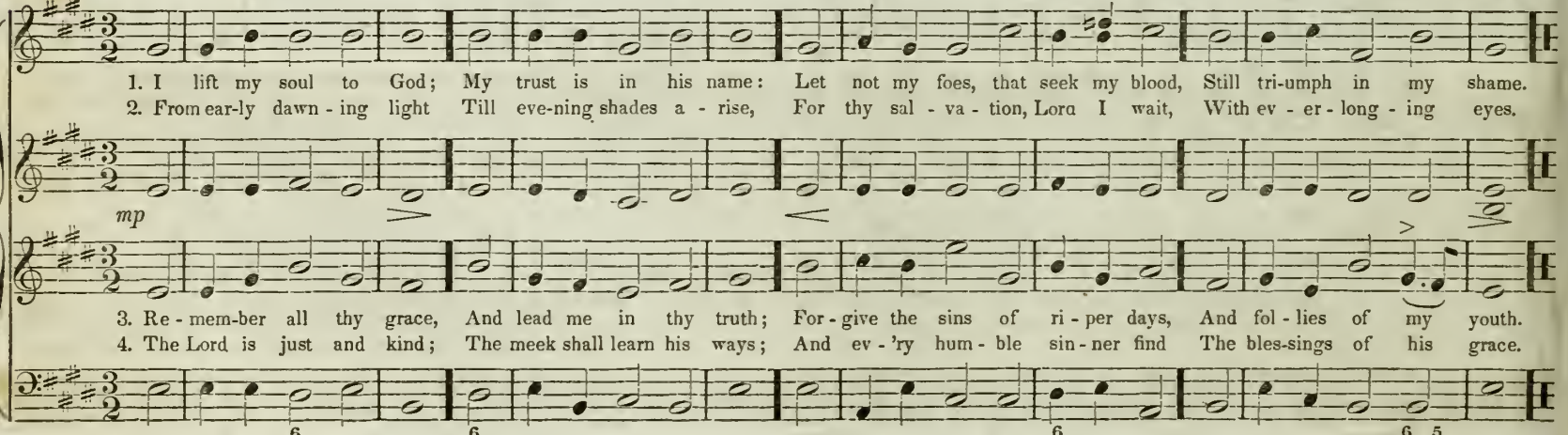
CREMONA. S. M.

Arranged from BEETHOVEN.


1. Be - hold, the lof - ty sky De-clares its ma - ker God; And all the star-ry works on high Pro-claim his power a-broad, Pro-claim his power a - broad.
2. The dark-ness and the light Still keep their course the same; While night to day, and day to night, Di-vine - ly teach his name, Di - vine - ly teach his name.
f
p
f
Cres.
Dim.
3. In ev - ery dif-ferent land Their general voice is known; They show the wonders of his hand, And or - ders of his throne, And or - ders of his throne.
4. His laws are just and pure, His truth with-out de - ceit; His prom - is - es for ev - er sure, And his rewards are great, And his re-wards are great.
5. While of thy works I sing, Thy glo - ry to pro-claim, Ac-cept the praise, my God, my King, In my Redeemer's name, In my Re-deem-er's name.
Unison.
Unison.

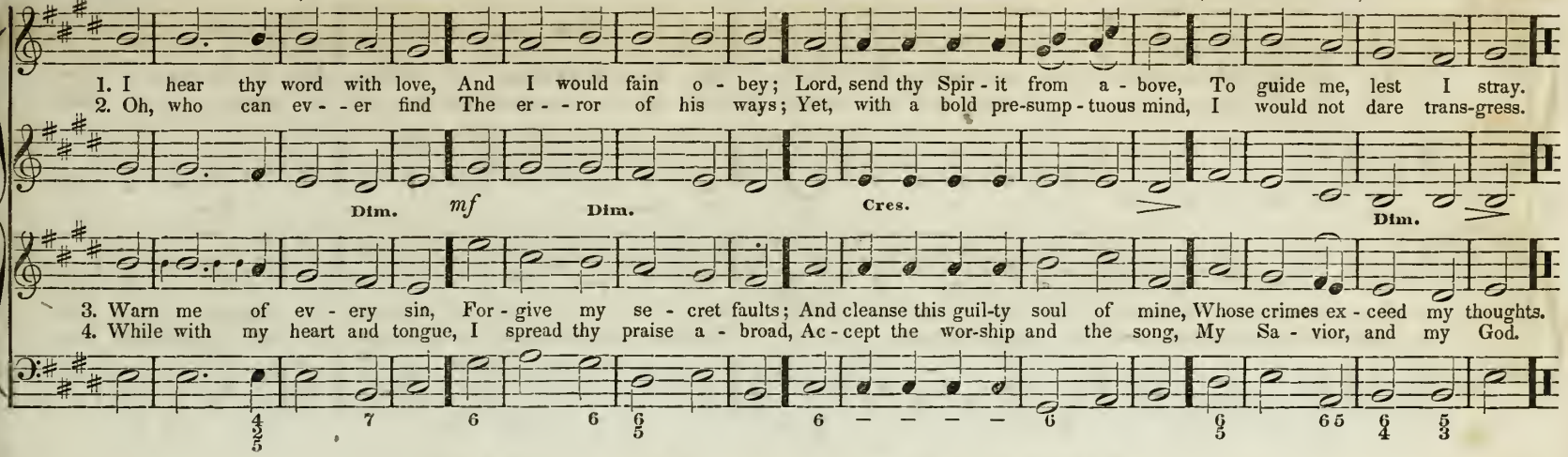
WILLIAMS. S. M.

Ye sons of men, re - joice, And sing the Sa - vior's love: Lift up your heart, lift up your voice, To him who reigns a - bove.
Ye sons of men, re - joice, And sing the Sa - vior's love: Lift up your heart, lift up your voice, To him who reigns a - bove.

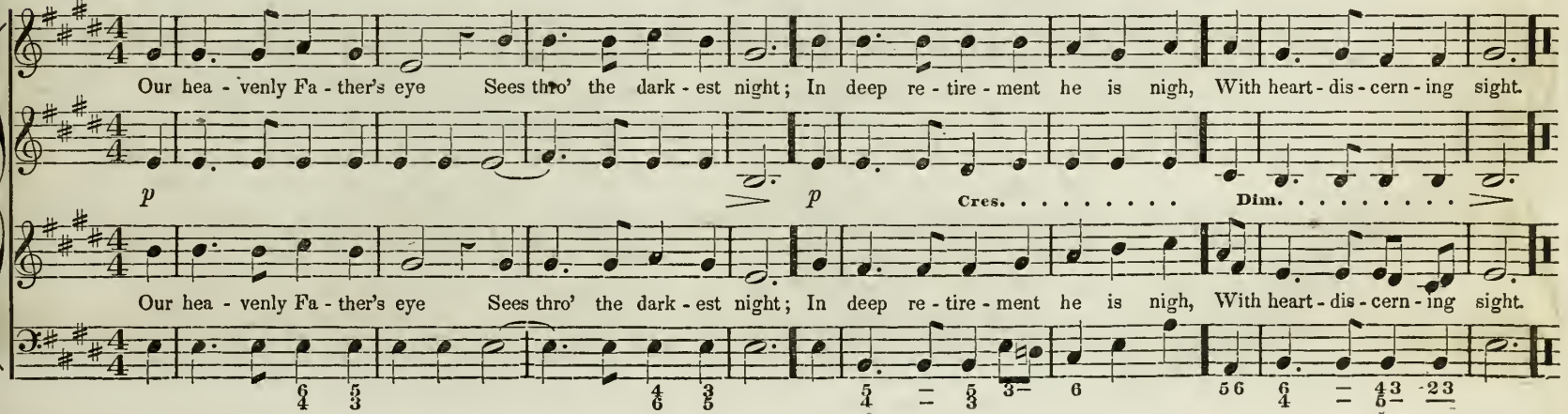
BOLIVIA. S. M.


1. I lift my soul to God; My trust is in his name: Let not my foes, that seek my blood, Still tri-umph in my shame.
2. From ear-ly dawn - ing light Till eve-ning shades a - rise, For thy sal - va - tion, Lord I wait, With ev - er - long - ing eyes.
mp
3. Re - mem-ber all thy grace, And lead me in thy truth; For - give the sins of ri - per days, And fol - lies of my youth.
4. The Lord is just and kind; The meek shall learn his ways; And ev - 'ry hum - ble sin - ner find The bles-sings of his grace.

MORNINGTON. S. M.; or C. M. by the small notes.

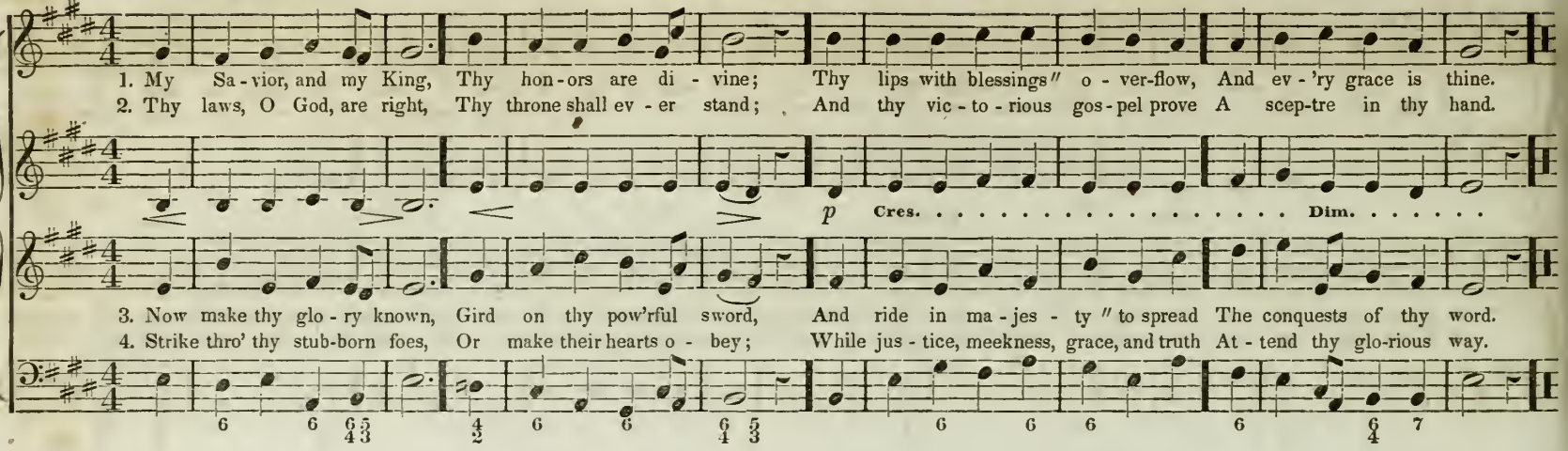
From a Chant by Lord MORNINGTON. (See Chant No. 38.)


1. I hear thy word with love, And I would fain o - bey; Lord, send thy Spir - it from a - bove, To guide me, lest I stray.
2. Oh, who can ev - - er find The er - - ror of his ways; Yet, with a bold pre-sump - tuous mind, I would not dare trans-gress.
Dim.
mf
Dim.
Cres.
Dim.
3. Warn me of ev - ery sin, For - give my se - cret faults; And cleanse this guil-ty soul of mine, Whose crimes ex - ceed my thoughts.
4. While with my heart and tongue, I spread thy praise a - broad, Ac - cept the wor-ship and the song, My Sa - vior, and my God.

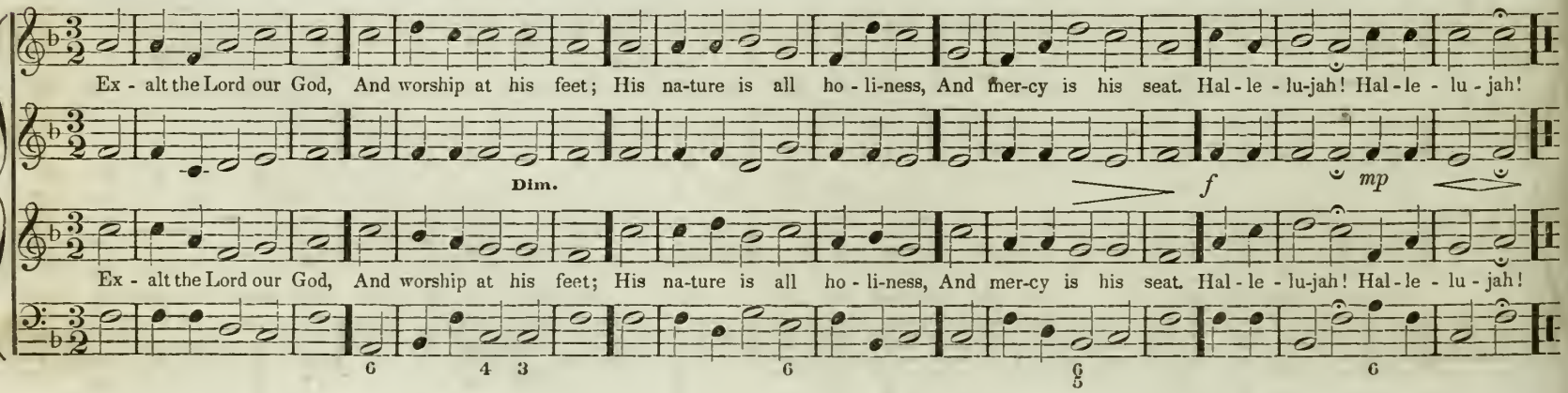
HOMER. S. M.

Our hea - venly Fa - ther's eye Sees thro' the dark - est night; In deep re - tire - ment he is nigh, With heart - dis - cern - ing sight.
p
p
Cres. . . . . .
Dim. . . . . .
Our hea - venly Fa - ther's eye Sees thro' the dark - est night; In deep re - tire - ment he is nigh, With heart - dis - cern - ing sight.

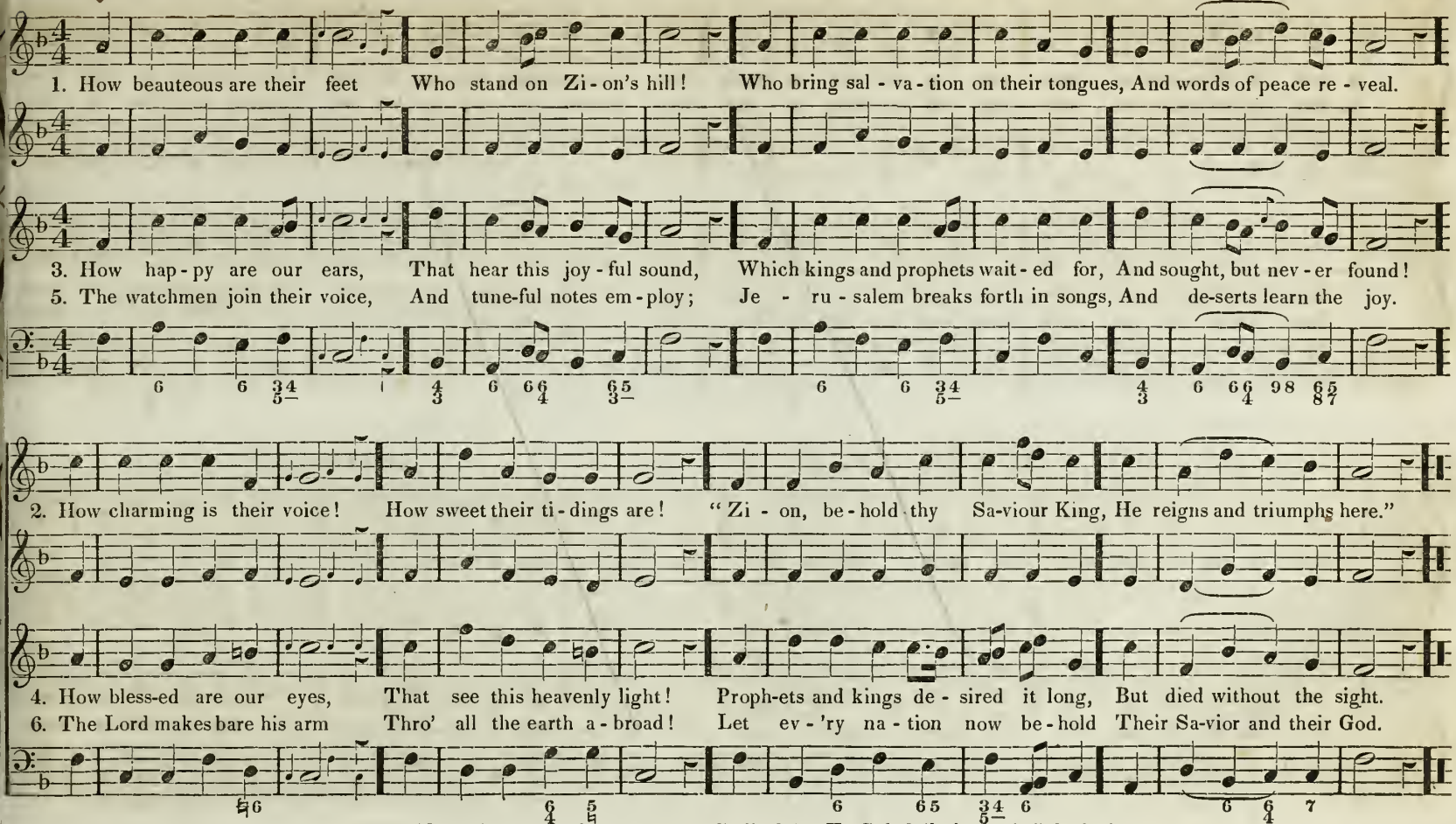
PETERSON. S. M.

Arranged from HANDEL.


1. My Sa-vior, and my King, Thy hon-ors are di-vine; Thy lips with blessings" o-ver-flow, And ev-'ry grace is thine.
2. Thy laws, O God, are right, Thy throne shall ev-er stand; And thy vic-to-rious gos-pel prove A scep-tre in thy hand.
p
Cres.
Dim.
3. Now make thy glo-ry known, Gird on thy pow'rful sword, And ride in ma-jes-ty" to spread The conquests of thy word.
4. Strike thro' thy stub-born foes, Or make their hearts o-bey; While jus-tice, meekness, grace, and truth At-tend thy glo-rious way.

BADEA. S. M.

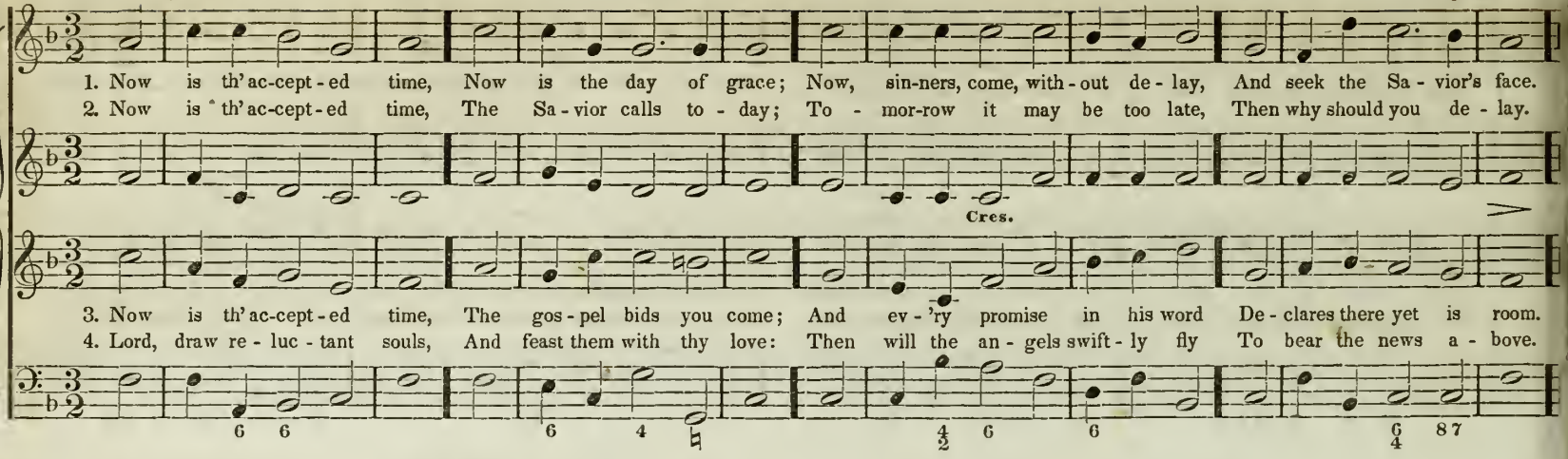

Ex-alt the Lord our God, And worship at his feet; His na-ture is all ho-li-ness, And mer-cy is his seat. Hal-le-lu-jah! Hal-le-lu-jah!
Dim.
f
mp
Ex-alt the Lord our God, And worship at his feet; His na-ture is all ho-li-ness, And mer-cy is his seat. Hal-le-lu-jah! Hal-le-lu-jah!


1. How beauteous are their feet Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal.
3. How hap - py are our ears, That hear this joy - ful sound, Which kings and prophets wait - ed for, And sought, but nev - er found!
5. The watchmen join their voice, And tune-ful notes em - ploy; Je - ru - salem breaks forth in songs, And de-serts learn the joy.
2. How charming is their voice! How sweet their ti - dings are! "Zi - on, be - hold thy Sa-viour King, He reigns and triumphs here."
4. How bless-ed are our eyes, That see this heavenly light! Proph-ets and kings de - sired it long, But died without the sight.
6. The Lord makes bare his arm Thro' all the earth a - broad! Let ev - 'ry na - tion now be - hold Their Sa-vior and their God.

* Common Metre Double *by the small notes; or 6's, 8's, & 4 ("The God of Abraham praise") by the ties.*

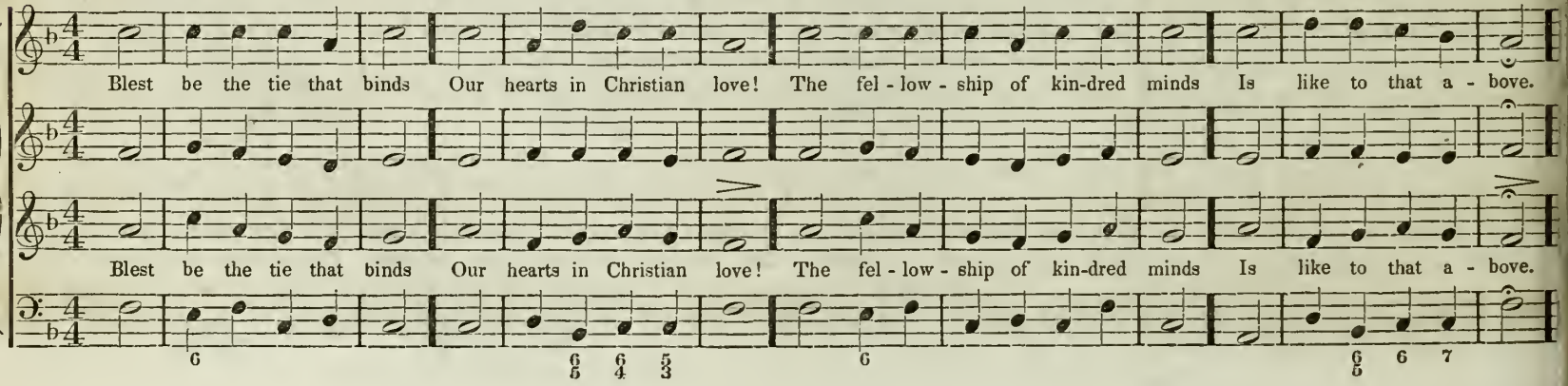
LINLEY. S. M.

Arranged from LINLEY.


1. Now is th' ac-cept-ed time, Now is the day of grace; Now, sin-ners, come, with-out de-lay, And seek the Sa-vior's face.
2. Now is th' ac-cept-ed time, The Sa-vior calls to-day; To-mor-row it may be too late, Then why should you de-lay.
Cres.
3. Now is th' ac-cept-ed time, The gos-pel bids you come; And ev-'ry promise in his word De-clares there yet is room.
4. Lord, draw re-luc-tant souls, And feast them with thy love: Then will the an-gels swift-ly fly To bear the news a-bove.

GUAVA. S. M.

Dr. GAUNTLETT.


Blest be the tie that binds Our hearts in Christian love! The fel-low-ship of kin-dred minds Is like to that a-bove.
Blest be the tie that binds Our hearts in Christian love! The fel-low-ship of kin-dred minds Is like to that a-bove.

WALDO. S. M. Double.*

Arranged from KARL SCHULZ.

Moderato.

D. C. 𝄋

1. Oh bless the Lord, my soul, Let all with-in me join, And aid my tongue to bless his name, Whose fa-vors are di-vine.
2. Oh bless the Lord, my soul, Nor let his mer-cies lie For-got-ten in un-thank-ful-ness, And with-out prais-es die.

mf

D. C. 𝄋

3. 'Tis he for-gives thy sins, 'Tis he re-lieves thy pain; 'Tis he that heals thy sick-ness-es, And gives thee strength again.
4. He crowns thy life with love, When ransom'd from the grave; He, who redeemed my soul from hell, Hath sovereign power to save.

Unison. Unison.

D. C. 𝄋

5. He fills the poor with good, He gives the sufferers rest; The Lord hath judgments for the proud, And justice for th'oppressed.
6. His wondrous works and ways He made by Moses known; But sent the world his truth and grace By his be-lov-ed Son.
7. Oh bless the Lord, my soul, Let all with-in me join, And aid my tongue to bless his name, Whose fa-vors are di-vine. [*End.*]

BONN. S. M.

Suggested by the opening Recitative in Elijah by MENDELSSOHN.

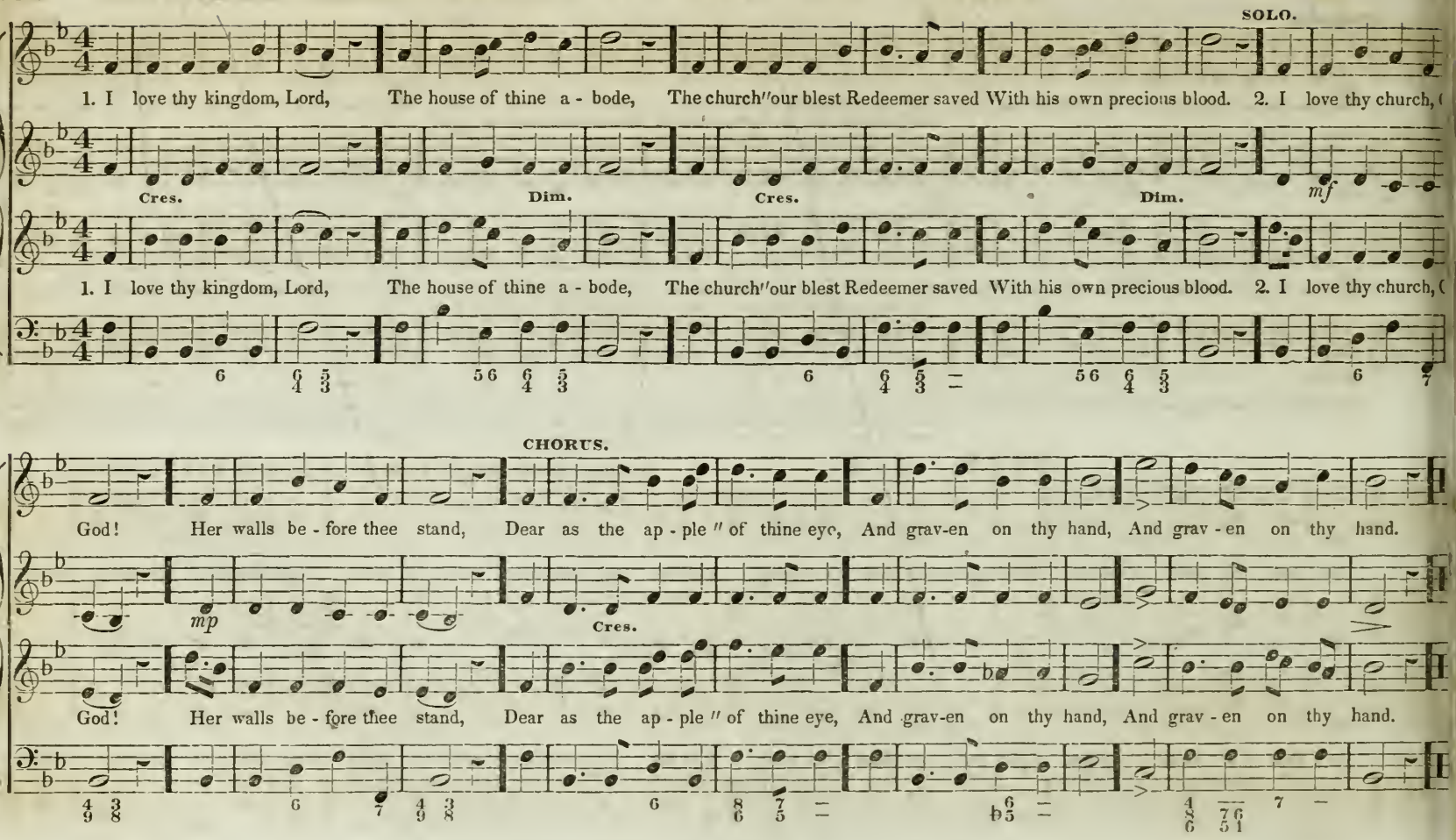
O God, to earth in-cline, With mer-cies from a-bove; And let thy pres-ence round us shine, With beams of heavenly love.

Dim. Cres. Dim.

O God, to earth in-cline, With mer-cies from a-bove; And let thy pres-ence round us shine, With beams of heavenly love.

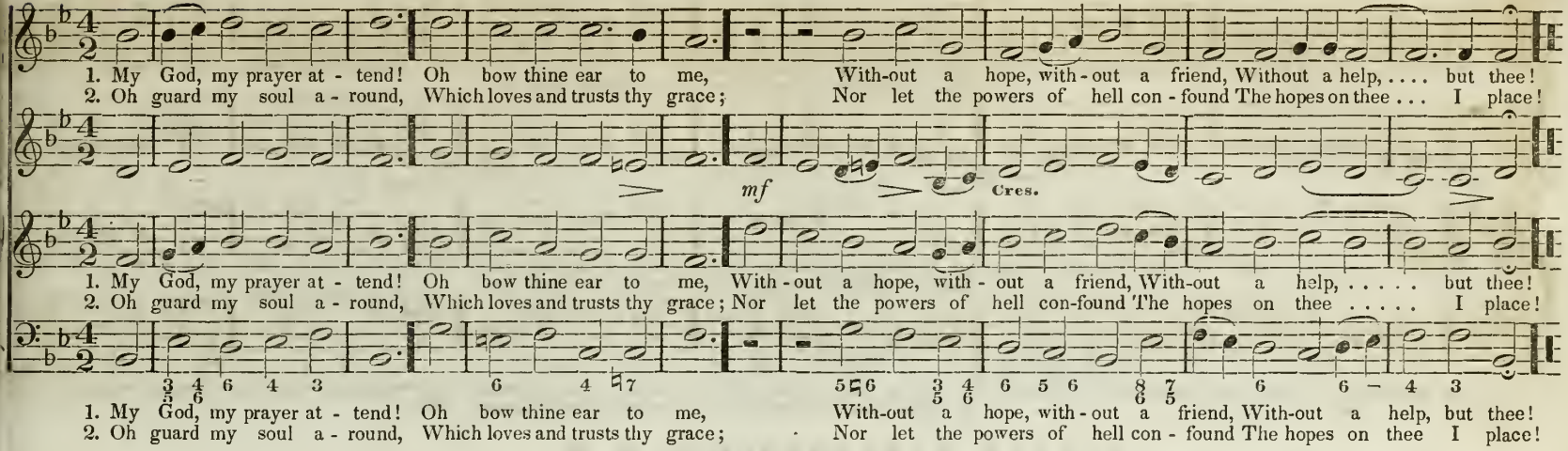
Unison.

* 6's, 8 & 4, *as "The God of Abraham praise," by the ties in the* eighth *measure.*


SOLO.
1. I love thy kingdom, Lord, The house of thine a - bode, The church'our blest Redeemer saved With his own precious blood. 2. I love thy church, (
Cres.
Dim.
Cres.
Dim.
mf
1. I love thy kingdom, Lord, The house of thine a - bode, The church'our blest Redeemer saved With his own precious blood. 2. I love thy church, (
CHORUS.
God! Her walls be - fore thee stand, Dear as the ap - ple " of thine eye, And grav-en on thy hand, And grav - en on thy hand.
mp
Cres.
God! Her walls be - fore thee stand, Dear as the ap - ple " of thine eye, And grav-en on thy hand, And grav - en on thy hand.

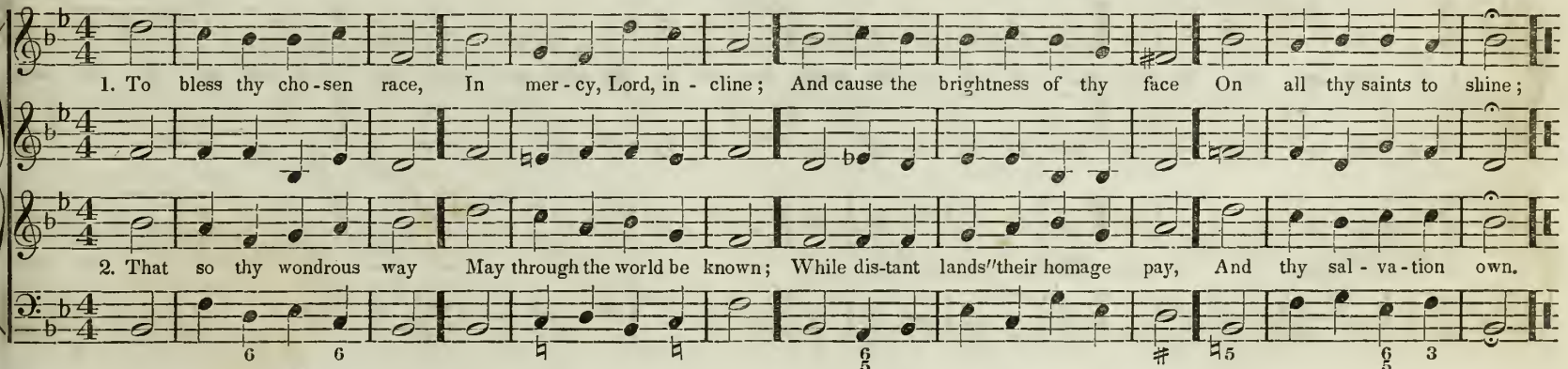
HALL. S. M.

In part from a "Kyrie Eleison" by CHARLES KING.

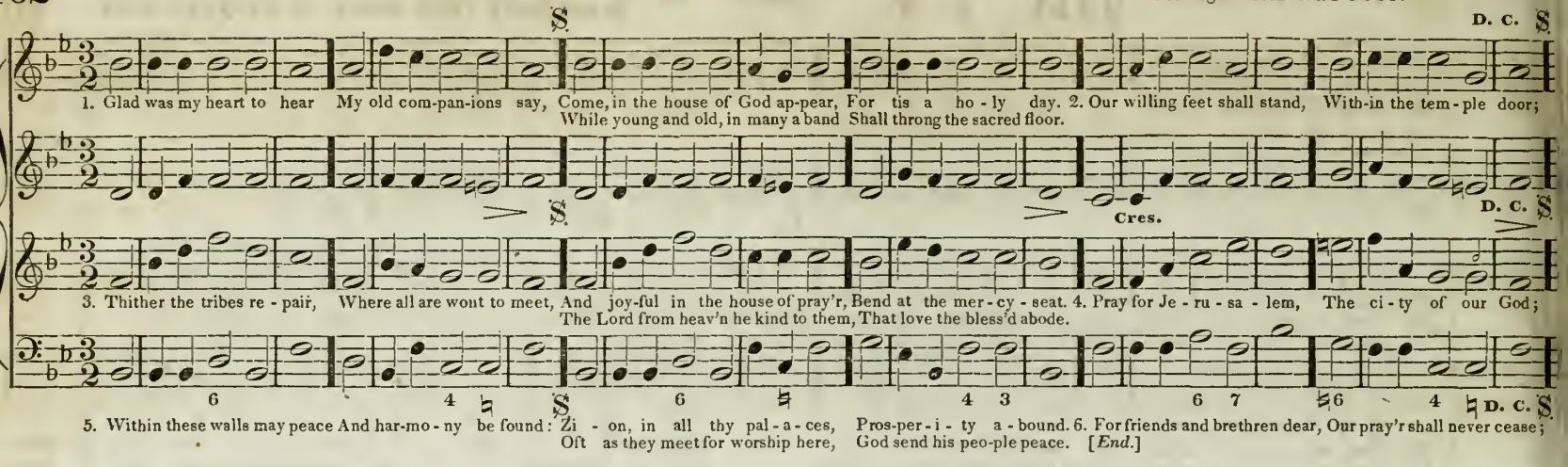

1. My God, my prayer at - tend! Oh bow thine ear to me, With-out a hope, with - out a friend, Without a help, ... but thee!
2. Oh guard my soul a - round, Which loves and trusts thy grace; Nor let the powers of hell con - found The hopes on thee ... I place!
mf
Cres.
1. My God, my prayer at - tend! Oh bow thine ear to me, With - out a hope, with - out a friend, With-out a help, ... but thee!
2. Oh guard my soul a - round, Which loves and trusts thy grace; Nor let the powers of hell con-found The hopes on thee ..... I place!
1. My God, my prayer at - tend! Oh bow thine ear to me, With-out a hope, with - out a friend, With-out a help, but thee!
2. Oh guard my soul a - round, Which loves and trusts thy grace; Nor let the powers of hell con - found The hopes on thee I place!

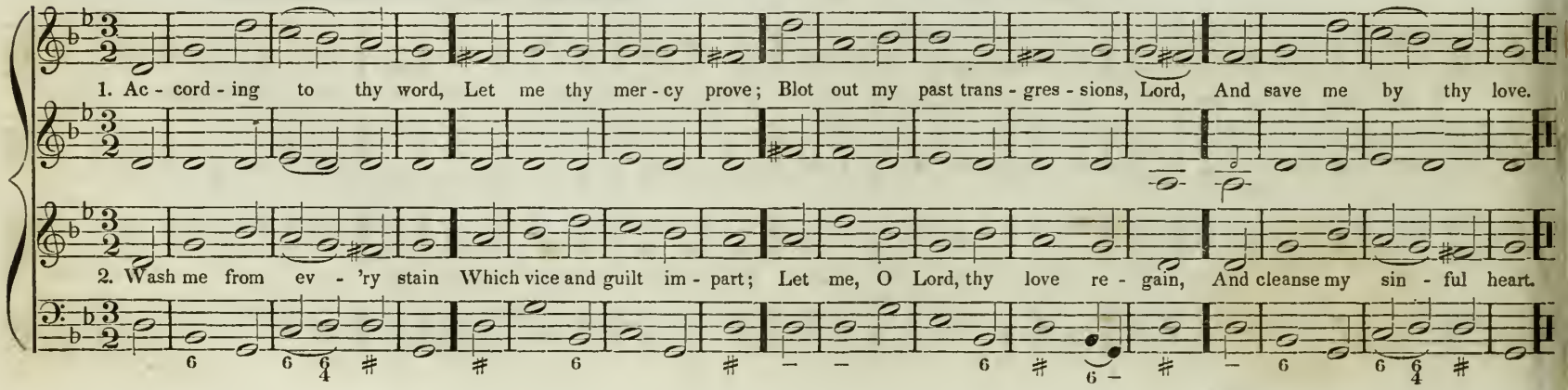
NARENZA. S. M.

Ancient Tune; from the "Cologne Hymn-Book."


1. To bless thy cho-sen race, In mer - cy, Lord, in - cline; And cause the brightness of thy face On all thy saints to shine;
2. That so thy wondrous way May through the world be known; While dis-tant lands their homage pay, And thy sal - va - tion own.

CONRA. S. M. Double.

Arranged from ANFOSSI.

D. C.
1. Glad was my heart to hear My old com-pan-ions say, Come, in the house of God ap-pear, For tis a ho-ly day. 2. Our willing feet shall stand, With-in the tem-ple door;
While young and old, in many a band Shall throng the sacred floor.
Cres.
3. Thither the tribes re-pair, Where all are wont to meet, And joy-ful in the house of pray'r, Bend at the mer-cy-seat. 4. Pray for Je-ru-sa-lem, The ci-ty of our God;
The Lord from heav'n he kind to them, That love the bless'd abode.
5. Within these walls may peace And har-mo-ny be found: Zi-on, in all thy pal-a-ces, Pros-per-i-ty a-bound. 6. For friends and brethren dear, Our pray'r shall never cease;
Oft as they meet for worship here, God send his peo-ple peace. [End.]

LITTLE MARLBOROUGH. S. M.

1. Ac-cord-ing to thy word, Let me thy mer-cy prove; Blot out my past trans-gres-sions, Lord, And save me by thy love.
2. Wash me from ev-'ry stain Which vice and guilt im-part; Let me, O Lord, thy love re-gain, And cleanse my sin-ful heart.

SEAGER. S. M. Double.

Slowly.

VERSE.

1. Oh bless the Lord, my soul, His grace to thee pro-claim; And all that is with-in me join To bless his ho - ly name. Oh bless the Lord, my soul; His mer - cies bear in mind;

mp *mf* *p* Cres. *mp* *mf*

2. He will not al-ways chide; He will with patience wait; His wrath is ev - er slow to rise, And rea - dy to a - bate. He par - dons all thy sins, Pro - longs thy fee - ble breath;

OLMUTZ. S. M.

Arranged from a Gregorian Chant, (Tone VII,) by L. MASON,
And first published as a Metrical Tune in 1834.

CHORUS.

Forget not all his ben - e-fits: The Lord to thee is kind.

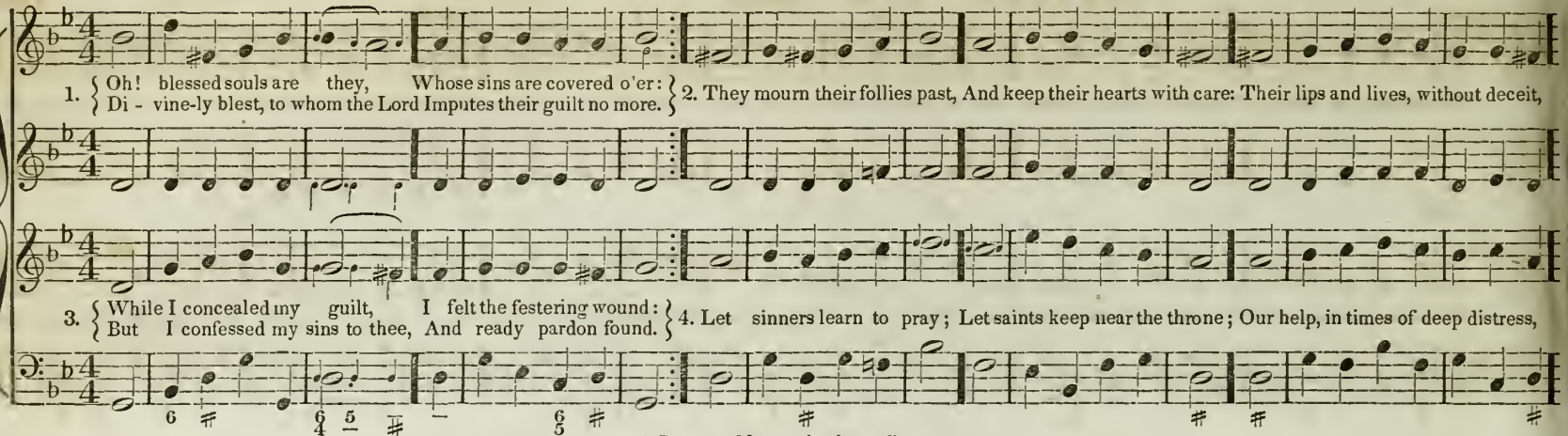
Cres. *f*

He healeth thy in-fir - mities, And ransoms thee from death.

Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine Bid every string awake.

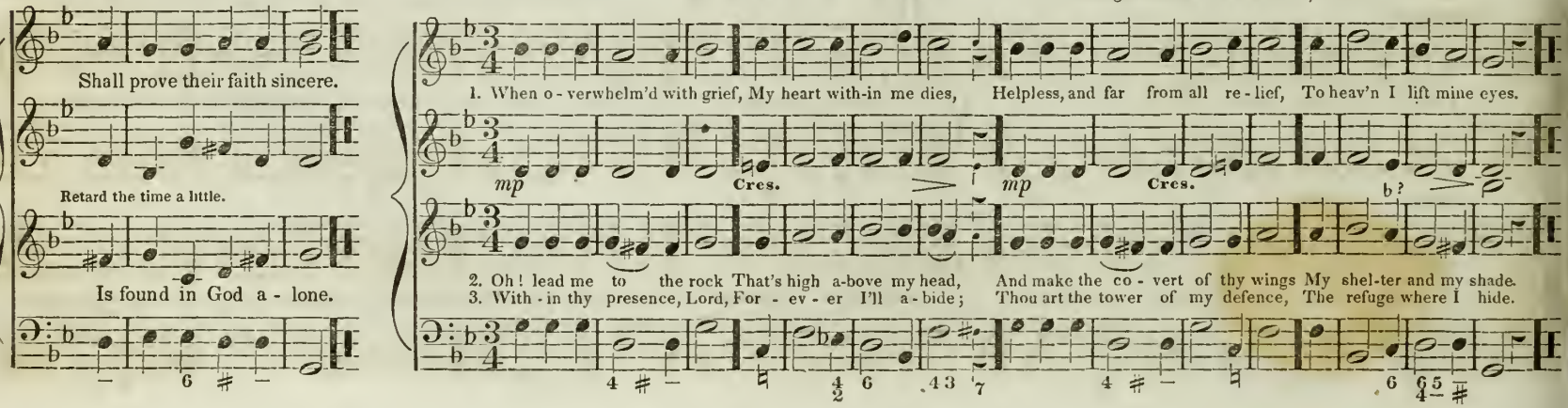
Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine Bid every string awake.

CHURCHVILLE. S. M.* Double.


1. Oh! blessed souls are they, Whose sins are covered o'er:
Di - vine-ly blest, to whom the Lord Imputes their guilt no more.
2. They mourn their follies past, And keep their hearts with care: Their lips and lives, without deceit,
3. While I concealed my guilt, I felt the festering wound:
But I confessed my sins to thee, And ready pardon found.
4. Let sinners learn to pray; Let saints keep near the throne; Our help, in times of deep distress,

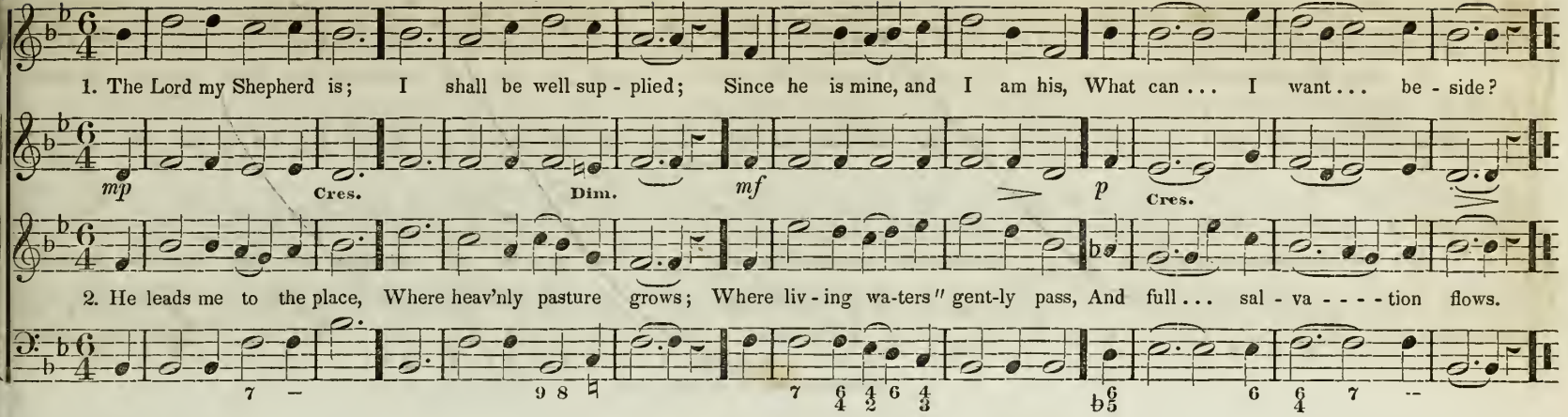
* Common Metre *by the small notes.*

DUNBAR. S. M.

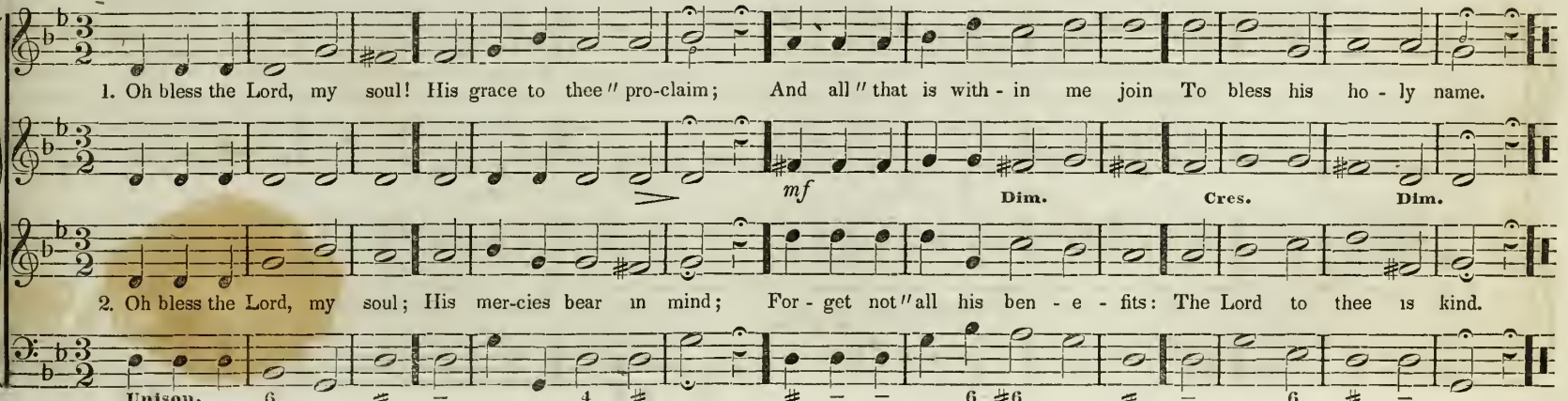
Arranged from CORELLI, 1690.

Shall prove their faith sincere.
Retard the time a little.
Is found in God a - lone.
1. When o - verwhelm'd with grief, My heart with-in me dies, Helpless, and far from all re - lief, To heav'n I lift mine eyes.
mp
Cres.
mp
Cres.
2. Oh! lead me to the rock That's high a-bove my head, And make the co - vert of thy wings My shel-ter and my shade.
3. With - in thy presence, Lord, For - ev - er I'll a - bide; Thou art the tower of my defence, The refuge where I hide.

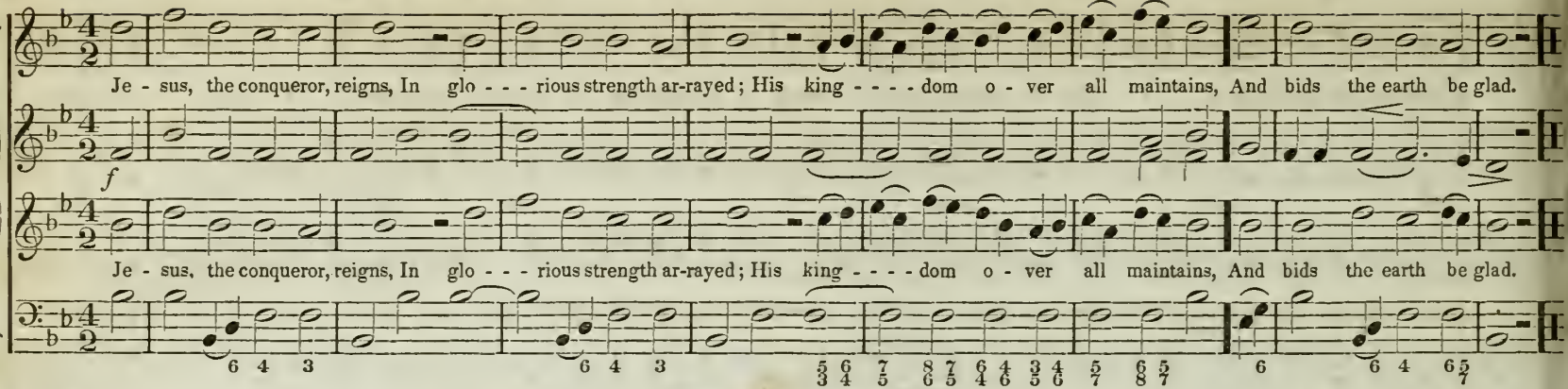
BRYAN. S. M.

Arranged from H. K. BREIDENSTEIN.


1. The Lord my Shepherd is; I shall be well sup - plied; Since he is mine, and I am his, What can ... I want ... be - side?
mp
Cres.
Dim.
mf
p
Cres.
2. He leads me to the place, Where heav'nly pasture grows; Where liv - ing wa-ters" gent-ly pass, And full ... sal - va - - - - tion flows.

BRADY. S. M.

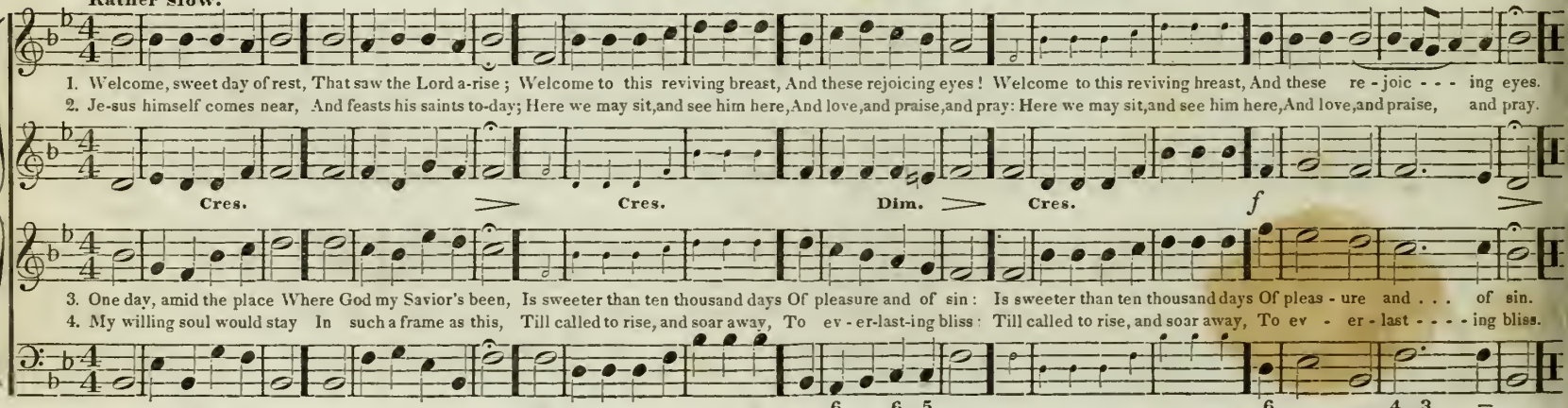

1. Oh bless the Lord, my soul! His grace to thee" pro-claim; And all" that is with - in me join To bless his ho - ly name.
mf
Dim.
Cres.
Dim.
2. Oh bless the Lord, my soul; His mer-cies bear in mind; For - get not" all his ben - e - fits: The Lord to thee is kind.
Unison.

AFTON. S. M.*

Je - sus, the conqueror, reigns, In glo - - - rious strength ar-rayed; His king - - - - dom o - ver all maintains, And bids the earth be glad.
f
Je - sus, the conqueror, reigns, In glo - - - rious strength ar-rayed; His king - - - - dom o - ver all maintains, And bids the earth be glad.

* *Perhaps the Key of A may be better.*

LISBON. S. M.

American Tune. Arranged from READ.


Rather Slow.
1. Welcome, sweet day of rest, That saw the Lord a-rise; Welcome to this reviving breast, And these rejoicing eyes! Welcome to this reviving breast, And these re - joic - - - ing eyes.
2. Je-sus himself comes near, And feasts his saints to-day; Here we may sit, and see him here, And love, and praise, and pray: Here we may sit, and see him here, And love, and praise, and pray.
Cres.
Cres.
Dim.
Cres.
f
3. One day, amid the place Where God my Savior's been, Is sweeter than ten thousand days Of pleasure and of sin: Is sweeter than ten thousand days Of pleas - ure and . . . of sin.
4. My willing soul would stay In such a frame as this, Till called to rise, and soar away, To ev - er-last-ing bliss: Till called to rise, and soar away, To ev - er - last - - - - ing bliss.

PECK. S. M.

Mine eyes and my de - sire Are ev - er to the Lord; I love to plead his promised grace, And rest up - on his word.

mf

Mine eyes and my de - sire Are ev - er to the Lord; I love to plead his promised grace, And rest up - on his word.

LORING. S. M.

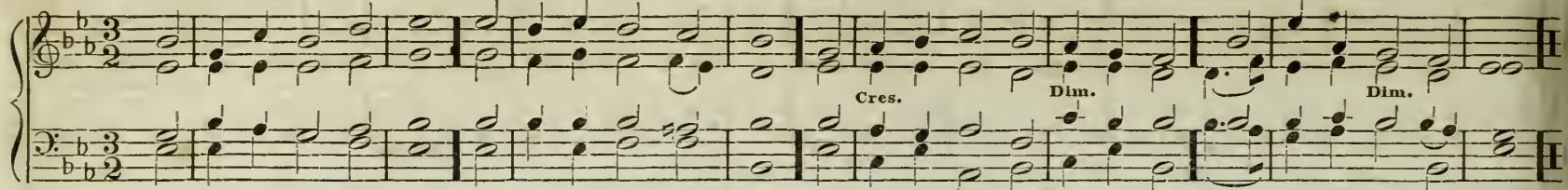
Rather slow.

1. The day is past and gone, The evening shades appear; Oh, may I ev - er keep in mind, The night of death draws near, The night of death draws near.
2. Lord, keep me safe this night, Se - cure from all my fears; May angels guard me while I sleep, Till morning light ap-pears, Till morn - ing light ap - pears.

Cres. **Dim.** *mp* **Dim.** **Ritard.**

3. And when I ear - ly rise, To view th'unwearied sun, May I set out to win the prize, And af - ter glo - ry run, And af - - - ter glo-ry run.
4. Lord, when my days are past, And I from time re - move, Oh may I in thy bo-som rest, The bo-som of thy love, The bo - - - som of thy love.

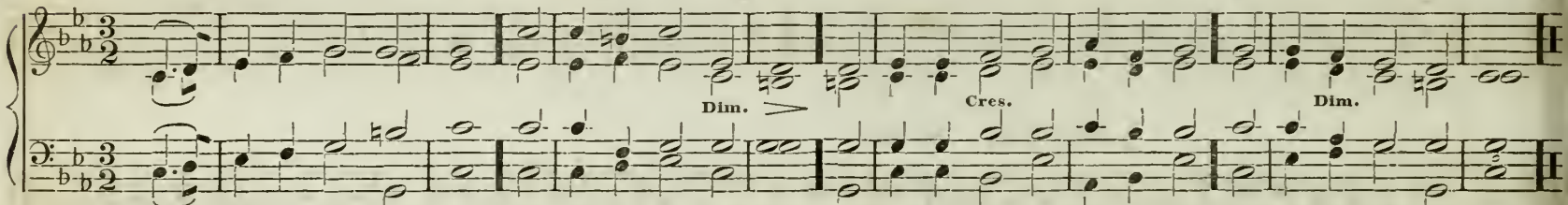
DOVER. S. M.



Great is the Lord, our God, And let his praise be great; He makes the church-es his a - bode, His most de - light - ful seat.

HEREFORD. S. M.

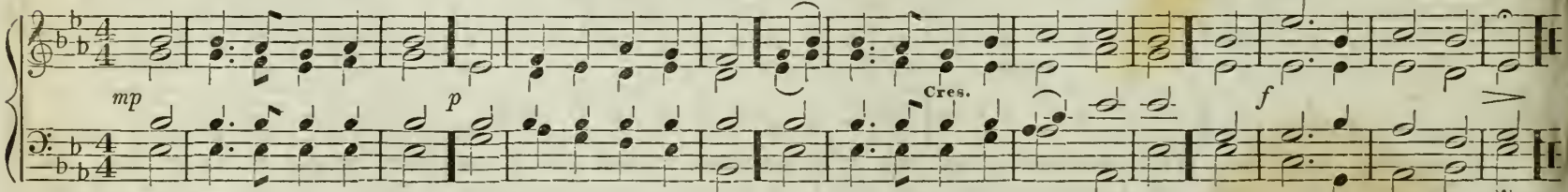
L. MASON, 1840.



Sure there's a righ - teous God, Nor is re - li - gion vain; Though men of vice may boast a - loud, And men of grace com - plain.

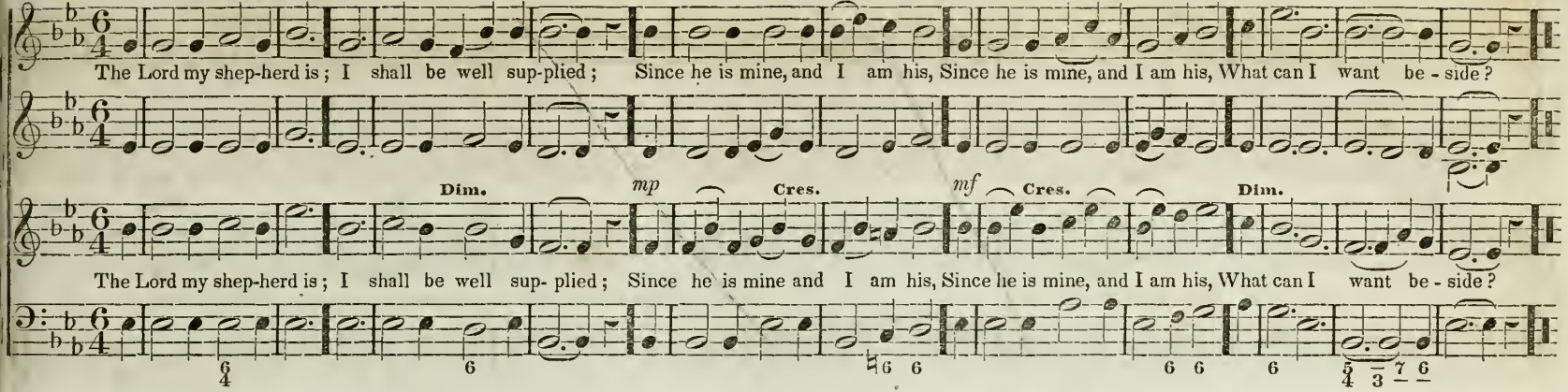
OLNEY. S. M.

L. MASON, 1830.



1. The Spir - it, in our hearts, Is whispering, 'Sin-ner, come;' The bride, the church of Christ, proclaims To all his chil-dren, 'Come!'
2. Let him that hear-eth say To all a - bout him, 'Come!' Let him that thirsts for righ - teous-ness, To Christ, the foun - tain, come!
3. Yes, who - so - ev - er will, Oh let him free - ly come, And free - ly drink the stream of life; 'Tis Je - sus bids him come.
4. Lo! Je - sus, who in - vites, De-clares, 'I quick - ly come:' Lord, e - ven so! we wait thy hour; O blest Re - deem - er, come!

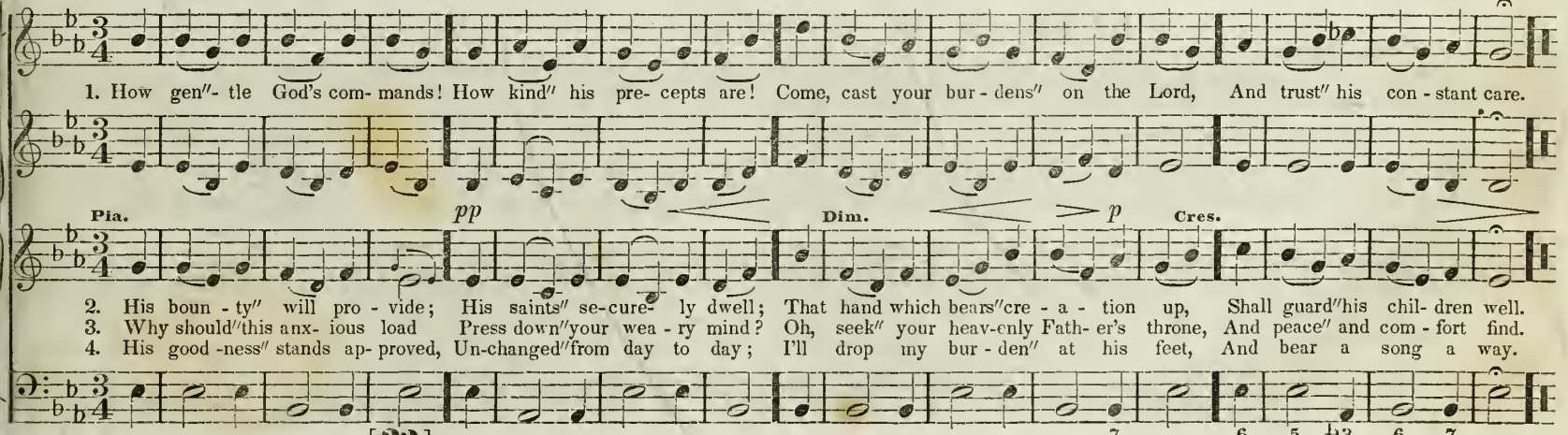
NEWTON. S. M.

Arranged from EISENHOFER.

The Lord my shep-herd is; I shall be well sup-plied; Since he is mine, and I am his, Since he is mine, and I am his, What can I want be - side?
Dim.
mp
Cres.
mf
Cres.
Dim.
The Lord my shep-herd is; I shall be well sup- plied; Since he is mine and I am his, Since he is mine, and I am his, What can I want be - side?

DENNIS. S. M.

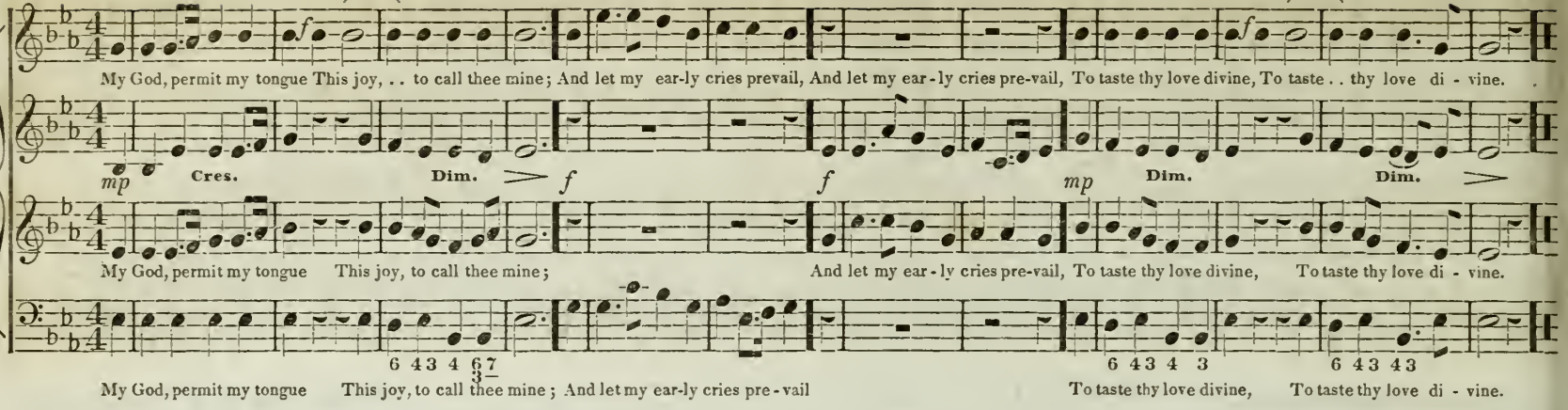
Slow and Soft. *Cantabile.*

Arranged from H. G. NÄGELI.

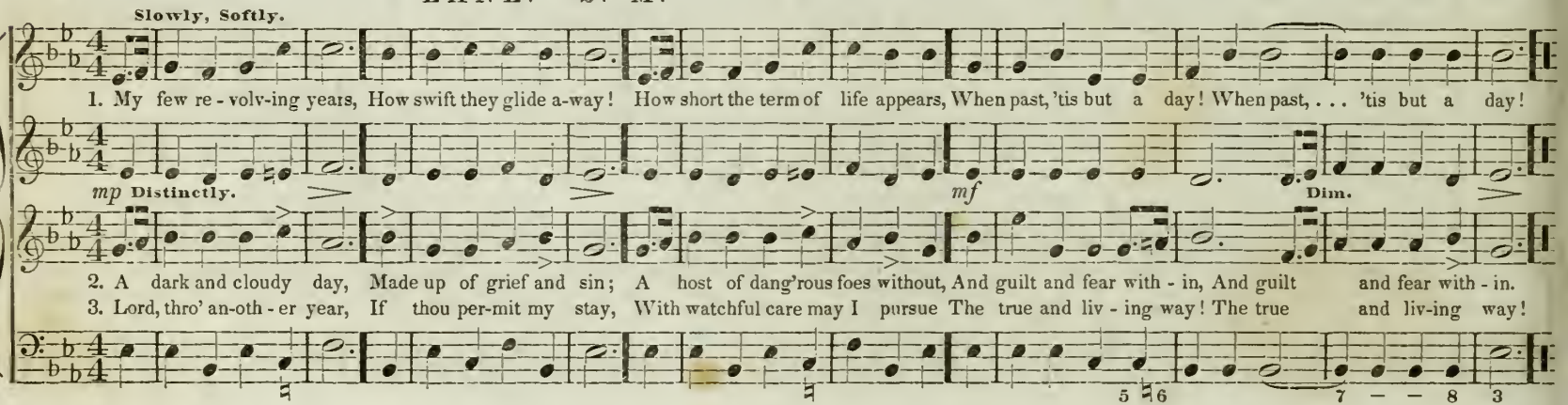

1. How gen″- tle God's com- mands! How kind″ his pre- cepts are! Come, cast your bur - dens″ on the Lord, And trust″ his con - stant care.
Pia.
pp
Dim.
p
Cres.
2. His boun - ty″ will pro - vide; His saints″ se-cure- ly dwell; That hand which bears″cre - a - tion up, Shall guard″his chil- dren well.
3. Why should″this anx- ious load Press down″your wea - ry mind? Oh, seek″ your heav-enly Fath- er's throne, And peace″ and com - fort find.
4. His good -ness″ stands ap- proved, Un-changed″from day to day; I'll drop my bur - den″ at his feet, And bear a song a way.

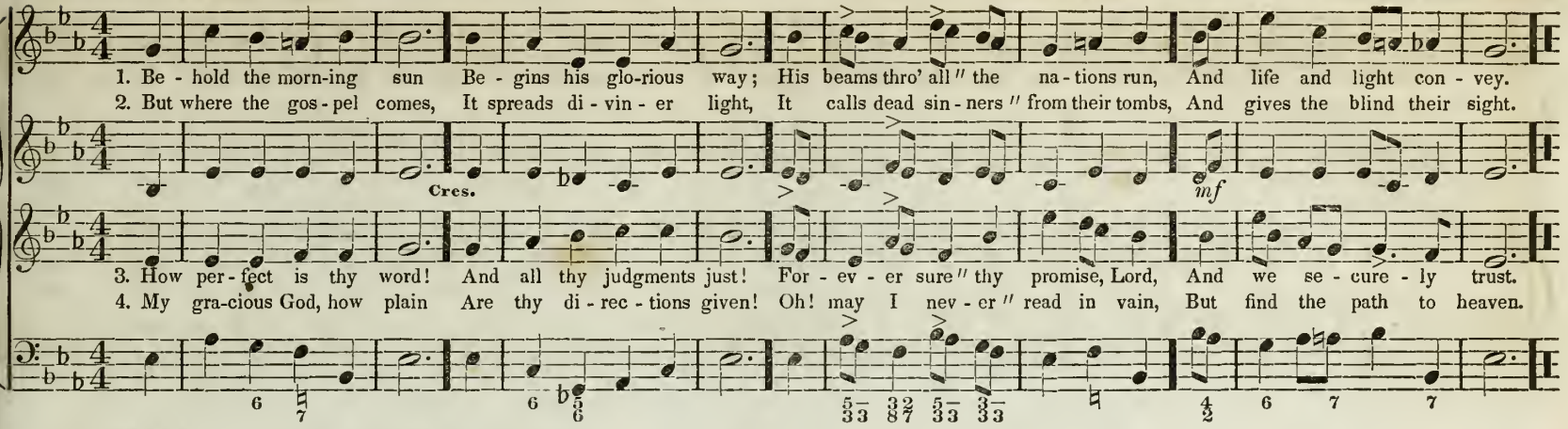
MILLER. S. M.

From HANDEL.


My God, permit my tongue This joy, .. to call thee mine; And let my ear-ly cries prevail, And let my ear-ly cries pre-vail, To taste thy love divine, To taste .. thy love di - vine.
mp Cres. Dim. f f mp Dim. Dim.
My God, permit my tongue This joy, to call thee mine; And let my ear-ly cries pre-vail, To taste thy love divine, To taste thy love di - vine.
6 43 4 6 7 3 6 43 4 3 6 43 43
My God, permit my tongue This joy, to call thee mine; And let my ear-ly cries pre-vail To taste thy love divine, To taste thy love di - vine.

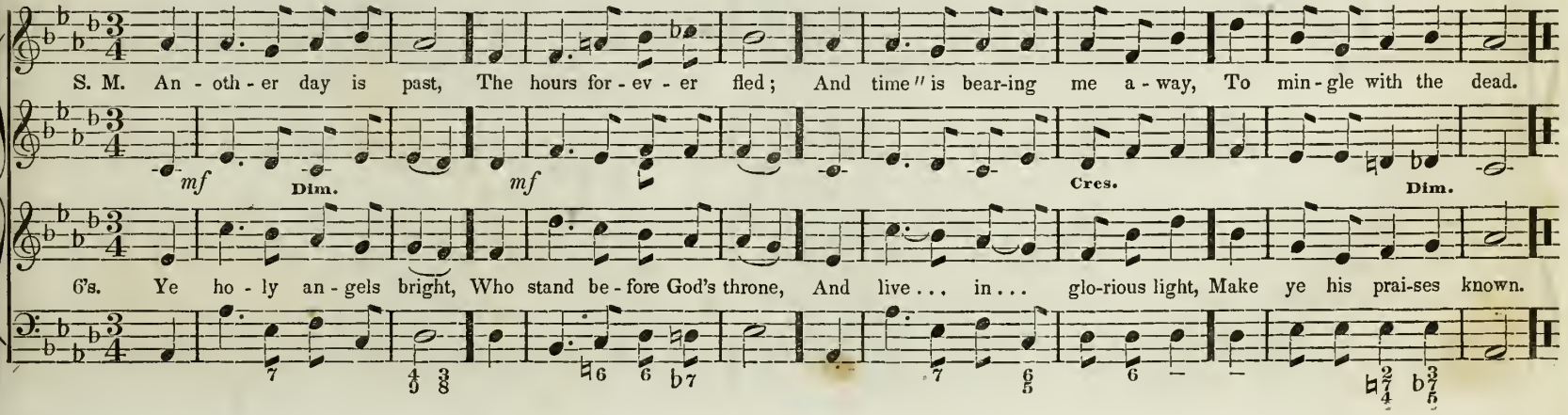
LANE. S. M.


Slowly, Softly.
1. My few re-volv-ing years, How swift they glide a-way! How short the term of life appears, When past, 'tis but a day! When past, . . . 'tis but a day!
mp Distinctly. mf Dim.
2. A dark and cloudy day, Made up of grief and sin; A host of dang'rous foes without, And guilt and fear with-in, And guilt and fear with-in.
3. Lord, thro' an-oth-er year, If thou per-mit my stay, With watchful care may I pursue The true and liv-ing way! The true and liv-ing way!
5 6 7 8 3


1. Be - hold the morn-ing sun Be - gins his glo-rious way; His beams thro' all " the na - tions run, And life and light con - vey.
2. But where the gos - pel comes, It spreads di - vin - er light, It calls dead sin - ners " from their tombs, And gives the blind their sight.
Cres.
mf
3. How per - fect is thy word! And all thy judgments just! For - ev - er sure " thy promise, Lord, And we se - cure - ly trust.
4. My gra-cious God, how plain Are thy di - rec - tions given! Oh! may I nev - er " read in vain, But find the path to heaven.

MODENA. S. M; or 6's.

II.


S. M. An - oth - er day is past, The hours for - ev - er fled; And time " is bear-ing me a - way, To min - gle with the dead.
mf
Dim.
mf
Cres.
Dim.
6's. Ye ho - ly an - gels bright, Who stand be - fore God's throne, And live . . . in . . . glo-rious light, Make ye his prai-ses known.

Slow and Soft.

GORTON. S. M.

Arranged from BEETHOVEN.

1. While my Re- deem-er's near, My Shep- herd and my guide, I bid fare- well to ev' - ry fear; My wants are all sup- plied.

pp Dim. *pp*

2. To ev - er fra- grant meads, Where rich a - bun-dance grows, His gra - cious hand in - dul - gent leads, And guards my sweet re - pose.

3. Dear Shep- herd, if I stray, My wand'-ring feet re- store; And guard me with thy watch - ful eye, And let me rove no more.

NASHVILLE. L. P. M.

Arranged from a Gregorian Melody, by L. MASON, 1832.

D. C.

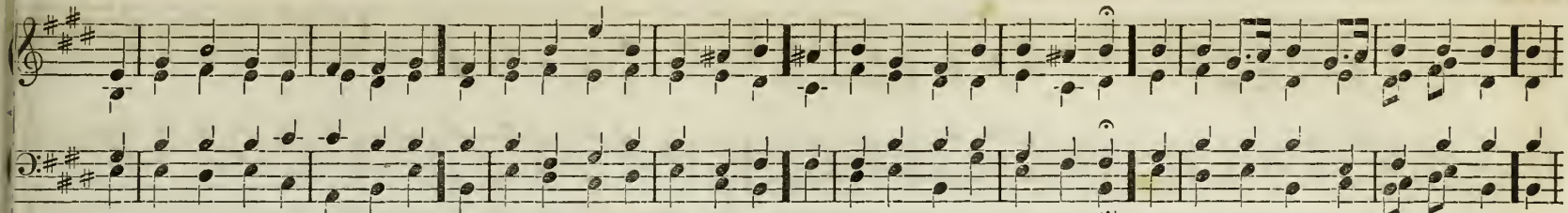
1. I love the vol- ume of thy word; What light and joy"those leaves af-ford To those be- night-ed" and dis-tress'd! { Thy precepts guide"my doubtful way, / Thy prom-ise leads"my heart to rest. { Thy fear for- bids" my feet to stray,

Dim. *f* D. C.

2. Thy threat'nings wake"my slumb'ring eyes, And warn me where"my dan-ger lies; But 'tis thy bless - ed gos-pel, Lord, { That makes my guilty conscience clean, / And gives a free, but large re-ward. { Con- verts my soul, sub-dues my sin,

BAVARIA. L. P. M.

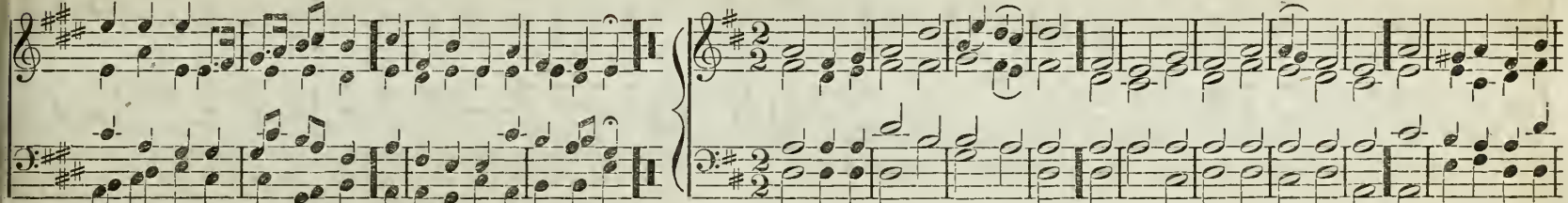
Arranged from an English Tune.



1. Ye saints and ser-vants of the Lord, The triumphs of his name re-cord; His sac-red name for-ev-er bless; Where'er the circ-ling sun dis-plays His
2. God thro' the world extends his sway! The re-gions of e-ter-nal day But shadows of his glo-ry are; To him whose maj-es-ty ex-cels, Who

BELDEN. L. P. M.

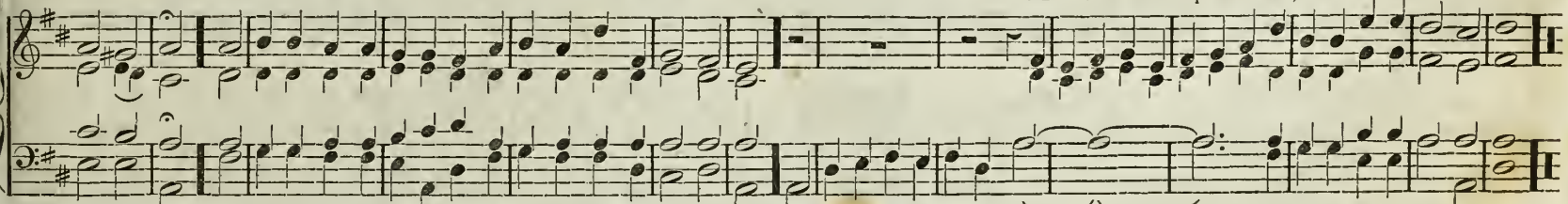
Arranged from a Tune by RADIGER.



ris-ing beams or set-ting rays, Due praise to his great name address.
made the heav'n where-in he dwells, Let no cre-a-ted pow'r compare.

1. I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my
2. How blest the man whose hopes re-ly On Is-rael's God! he made the sky, And earth and seas, with

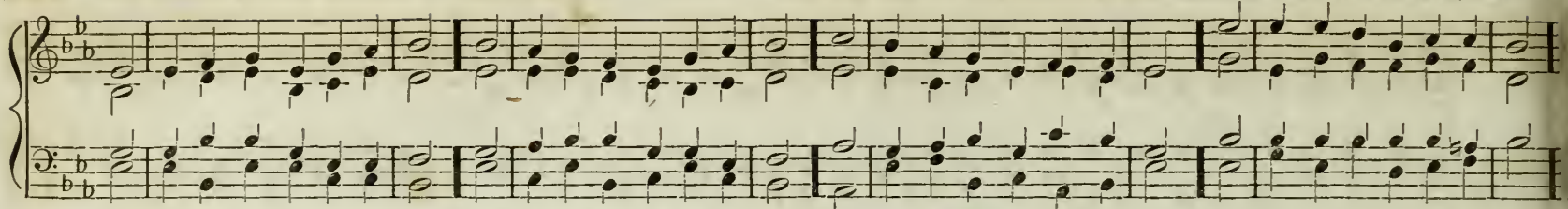
Or im-mor-tal-i-ty endures, Or, &c.
And none shall find his promise vain, &c.



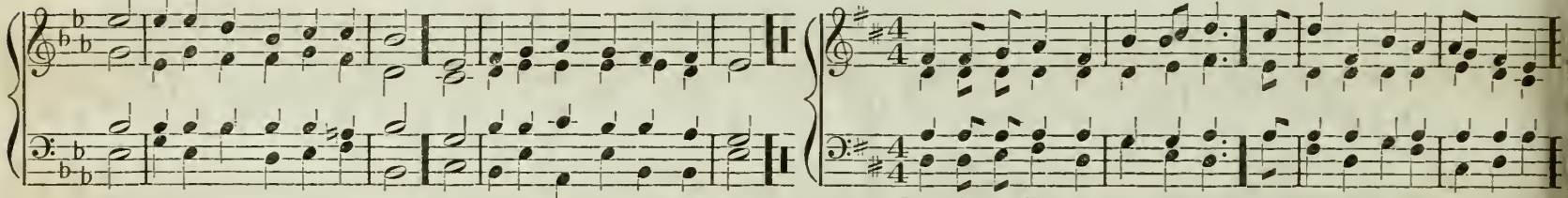
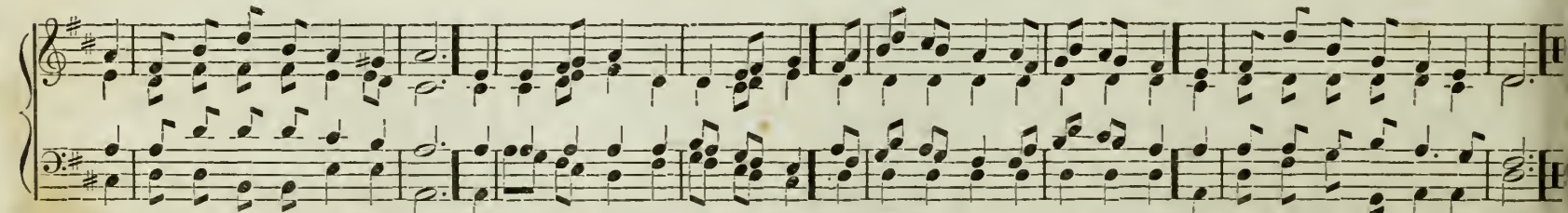
nob-ler powers; My days of praise shall ne'er be past, While life and tho't and being last, Or im-mor-tal-i-ty en-dures, ... Or im-mor-tal-i-ty en-dures.
all their train; His truth for-ev-er stands secure, He saves th'oppress'd, he feeds the poor, And none shall find his promise vain, ... And none shall find his promise vain.

RIDLEY. L. P. M. Old CXIIIth.

Abridged from the Genevan Psalter, 1562.

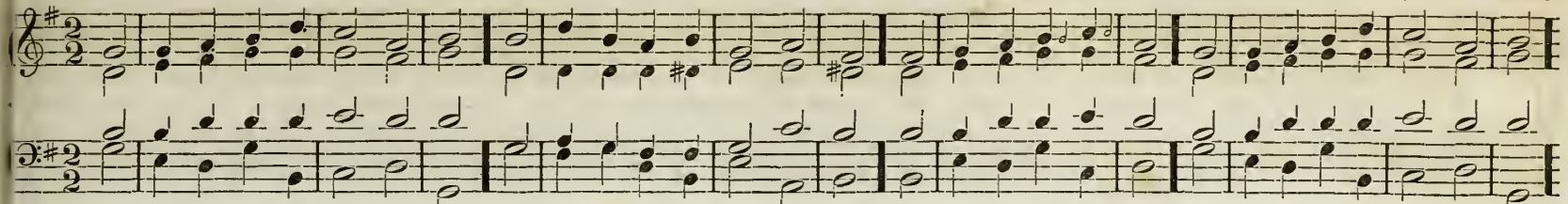


Ye children which do serve the Lord, Praise ye his name with one ac - cord, Yea bless-ed al - ways be his name; Who, from the ris - ing of the sun,
Till it re-turn where it be - gun, Is to be prais-ed with great fame.

CORFU. L. P. M.

1. I'll praise my Ma-ker" with my breath; And when my voice"is lost in death,
2. How blest the man"whose hopes re-ly On Is-rael's God! he made the sky,
3. I'll praise him, while he lends me breath; And when my voice"is lost in death,

Praise shall em-ploy" my no - bler pow'rs: My days of praise" shall ne'er be past, While life, and tho't, and be - ing last, Or im - mor - tal - i - ty" en - dures.
And earth, and seas, with all their train: His truth for - ev - er stands se-cure, He saves th'oppress'd, he feeds the poor, And none shall find" his prom-ise vain.
Praise shall em-ploy" my no - bler pow'rs: My days of praise" shall ne'er be past, While life, and tho't, and be - ing last, Or im - mor - tal - i - ty" en - dures

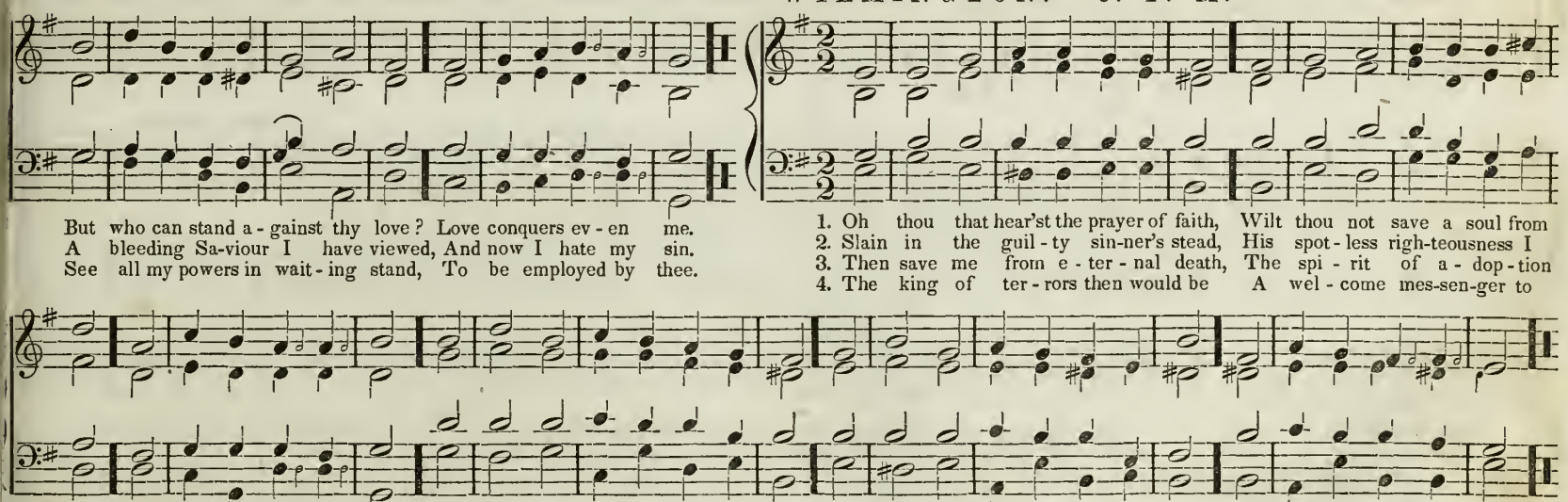
CLINTON. C. P. M.

Arranged from an old Tune by H. ISAAC, 1490.



1. Lord, thou hast won; at length I yield; My heart by migh-ty grace com-pelled, Sur - ren - ders all to thee; A-gainst thy ter-rors, Lord, I strove,
2. If thou hadst bid thy thun - ders roll, And lightnings flash to blast my soul, I still had stub-born been: But mer-cy has my heart sub - dued,
3. Now, Lord, I would be thine a - lone; Come, take pos-ses-sion of thine own, For thou hast set me free; Re-leased from Sa-tan's hard com - mand,

WILMINGTON. C. P. M.



But who can stand a - gainst thy love? Love conquers ev - en me.
A bleeding Sa-viour I have viewed, And now I hate my sin.
See all my powers in wait - ing stand, To be employed by thee.

1. Oh thou that hear'st the prayer of faith, Wilt thou not save a soul from
2. Slain in the guil - ty sin-ner's stead, His spot - less righ-teousness I
3. Then save me from e - ter - nal death, The spi - rit of a - dop - tion
4. The king of ter - rors then would be A wel - come mes-sen-ger to

death, That casts it - self on thee? I have no ref - uge of my own, But fly to what my Lord hath done And suf-fered once for me.
plead, And his a - vail - ing blood: That righ-teous-ness my robe shall be, That mer - it shall a - tone for me, And bring me near to God.
breathe, His con - so - la - tions send; By him some word of life im - part, And sweet-ly whis- per to my heart, "Thy Ma - ker is thy friend."
me, To bid me come a - way: Un-clogged by earth, or earth-ly things, I'd mount, I'd fly, with ea - ger wings, To ev - er - last - ing day.

ARIEL. C. P. M.

L. MASON, 1836.

1. Oh, could I speak " the match - less worth, Oh, could I sound " the glo-ries forth, Which in my Sa - vior shine! I'd soar, and touch " the
2. I'd sing the pre - cious blood he spilt, My ran-som from the dreadful guilt Of sin and wrath di-vine: I'd sing his glo-rious

3. I'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex-alt - ed on his throne: In loftiest songs " of
4. Well, the de - light - ful day will come, When my dear Lord " will bring me home, And I shall see his face: Then, with my Sa - vior,

Former Ending.

heavenly strings, And vie with Ga-briel, while he sings In notes al - most di-vine, In notes al - most di - vine.
righ-teous-ness, In which all - per-fect, heavenly dress My soul shall ev - er shine, My soul shall ev - - - er shine.

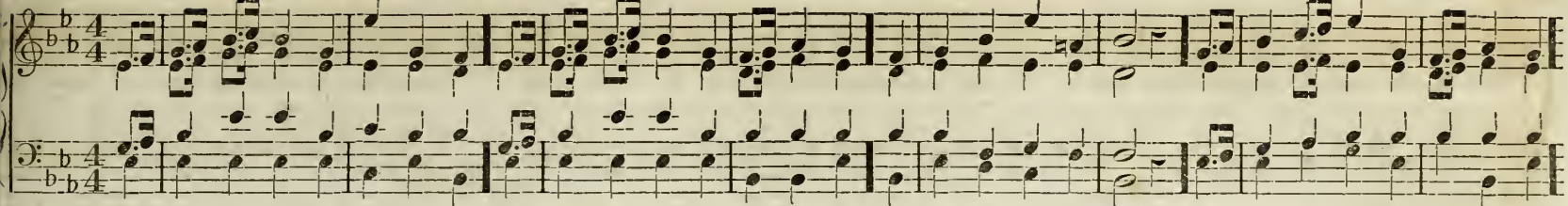
sweetest praise, I would to ev - er - last - ing days Make all his glories known, Make all his glo - - - ries known.
brother, friend, A blest e - ter - ni - ty I'll spend, Tri-um - phant in his grace, Tri-um-phant in . . . his grace.

Thirds & Octaves.

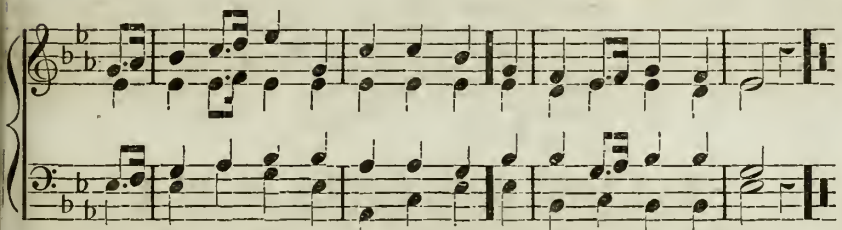
By the alteration made in the latter part of this tune it is thought to be much improved; but, for those who prefer it as heretofore sung, the original ending is given in small notes.

FOSTER. C. P. M.

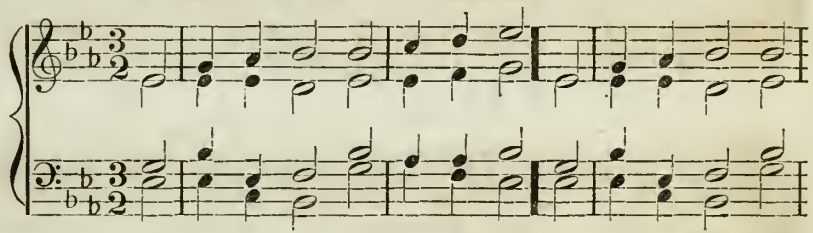
L. MASON, 1830.

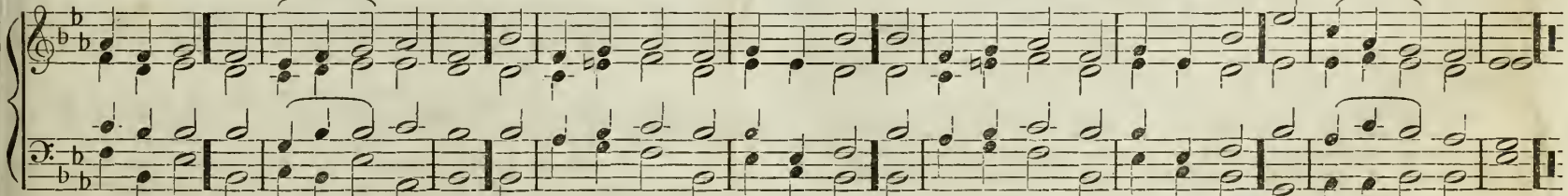


1. The fes - tal morn, my God, is come, That calls me to " thy sa - cred dome, Thy pre-sence to a - dore:
2. With ho - ly joy " I hail the day, That warns my thirst-ing soul a - way; What transports fill my breast!
3. Hith - er, from earth's re - mo - test end, Lo! the re-deemed of God as - cend, Their tri-bute hith - er bring;

My feet the sum-mons shall at - tend,
For, lo! my great Re-deem-er's power
Here, crown'd with ever - last - ing joy,

With wil - ling steps "thy courts as-cend, And tread the hallowed floor.
Un - folds the ev - er - last - ing door, And leads me to his rest!
In hymns of praise "their tongues employ, And hail th'im-mor - tal King.

FLETCHER. C. P. M.*

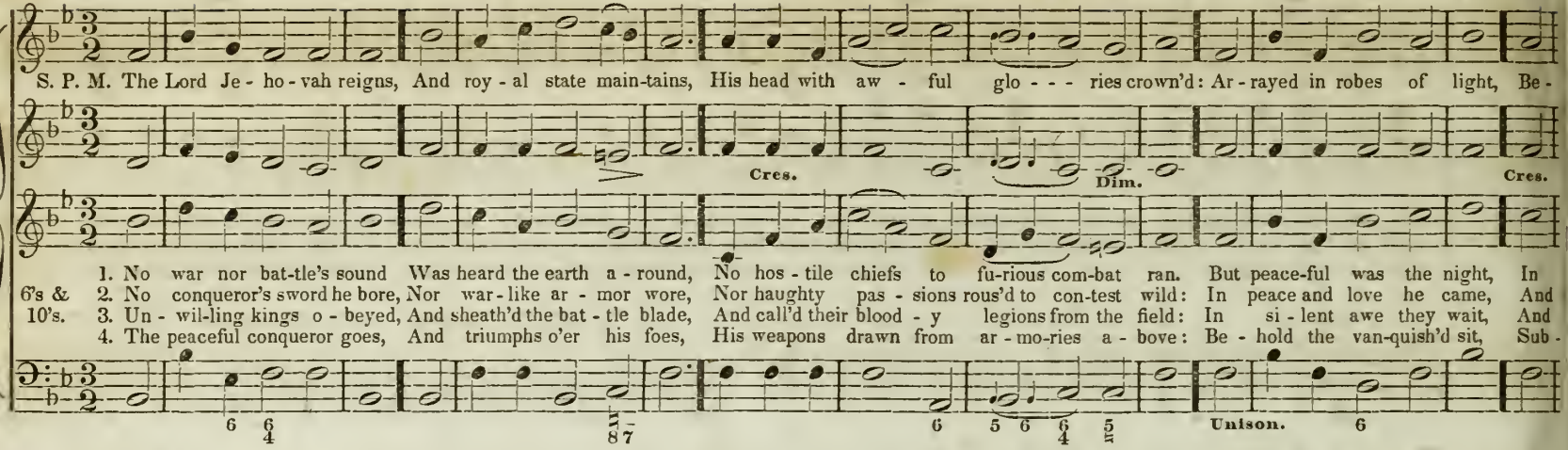


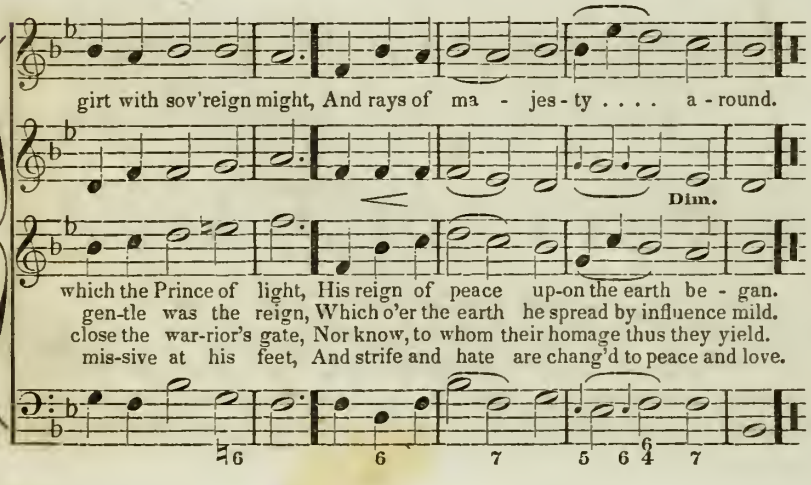
1. God is our re - fuge " in dis-tress, A pre - sent help " when
2. A gen - tle stream "with glad-ness still, The ci - ty of our

dangers press, In him will we con - fide: Tho' earth were from her cen - tre tost, And mountains in the o - cean lost, Se - cure shall we a - bide.
God shall fill, The seat of God most high: God dwells in Zi - on, whose fair towers Shall mock th' assaults of earth - ly powers, While his strong arm is nigh.

* *Or* 8, 8, 4, 8, 8, 4, *by the ties.*

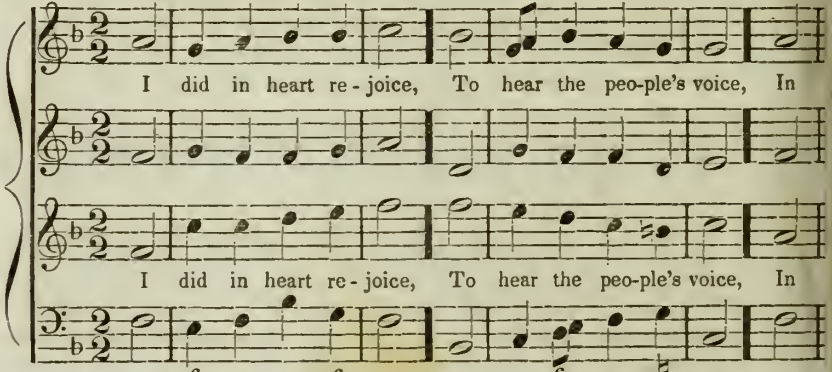
HILLSBOROUGH. S. P. M; or 6's & 10's.

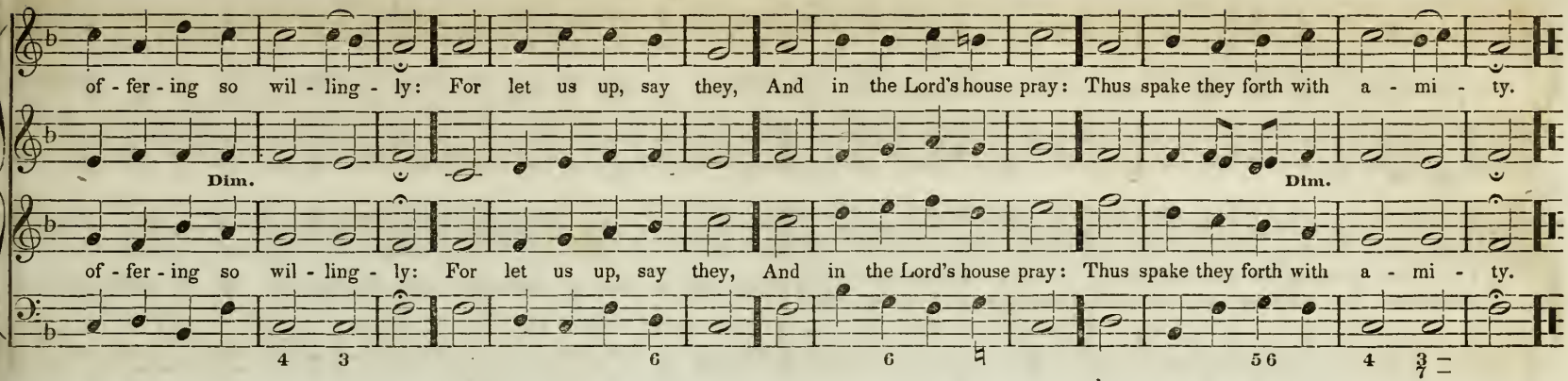
The 2d, 3d & 4th stanzas of this hymn, by Rev. H. G. O. DWIGHT, Constantinople.


S. P. M. The Lord Je - ho - vah reigns, And roy - al state main-tains, His head with aw - ful glo - - - ries crown'd: Ar - rayed in robes of light, Be -
Cres.
Dim.
Cres.
6's & 10's.
1. No war nor bat-tle's sound Was heard the earth a - round, No hos - tile chiefs to fu-rious com-bat ran. But peace-ful was the night, In
2. No conqueror's sword he bore, Nor war - like ar - mor wore, Nor haughty pas - sions rous'd to con-test wild: In peace and love he came, And
3. Un - wil-ling kings o - beyed, And sheath'd the bat - tle blade, And call'd their blood - y legions from the field: In si - lent awe they wait, And
4. The peaceful conqueror goes, And triumphs o'er his foes, His weapons drawn from ar - mo-ries a - bove: Be - hold the van-quish'd sit, Sub -
Unison.


girt with sov'reign might, And rays of ma - jes - ty . . . . a - round.
Dim.
which the Prince of light, His reign of peace up-on the earth be - gan.
gen-tle was the reign, Which o'er the earth he spread by influence mild.
close the war-rior's gate, Nor know, to whom their homage thus they yield.
mis-sive at his feet, And strife and hate are chang'd to peace and love.

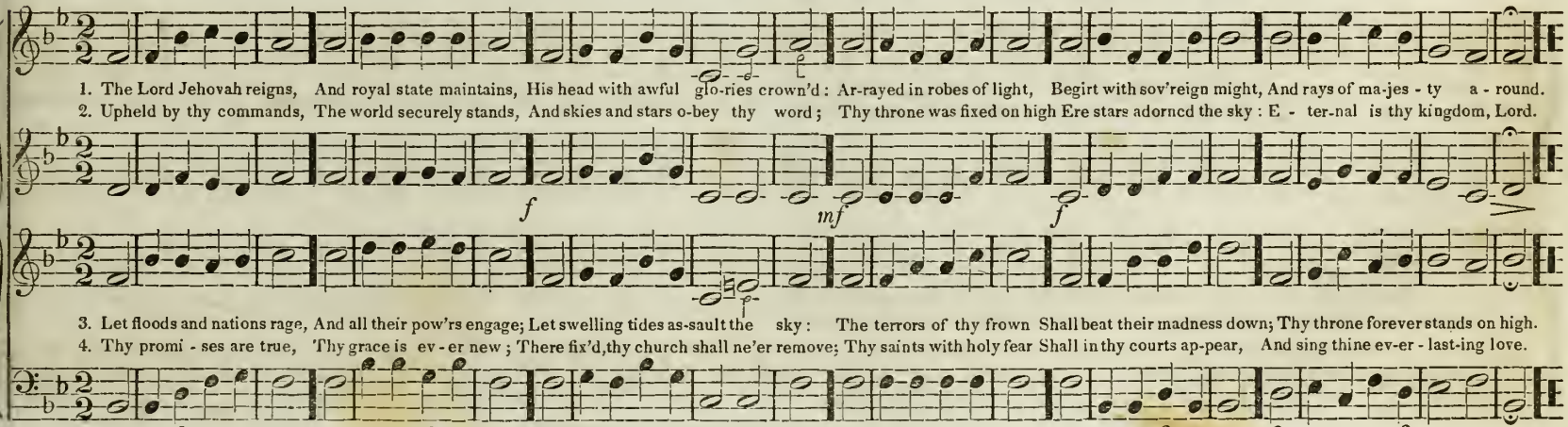
ELTNOR, or Old CXXII^nd. S. P. M.*



* *The Key of E, E♭, or even D may be better than F for this tune.*

of - fer - ing so wil - ling - ly: For let us up, say they, And in the Lord's house pray: Thus spake they forth with a - mi - ty.
Dim.
Dim.
of - fer - ing so wil - ling - ly: For let us up, say they, And in the Lord's house pray: Thus spake they forth with a - mi - ty.

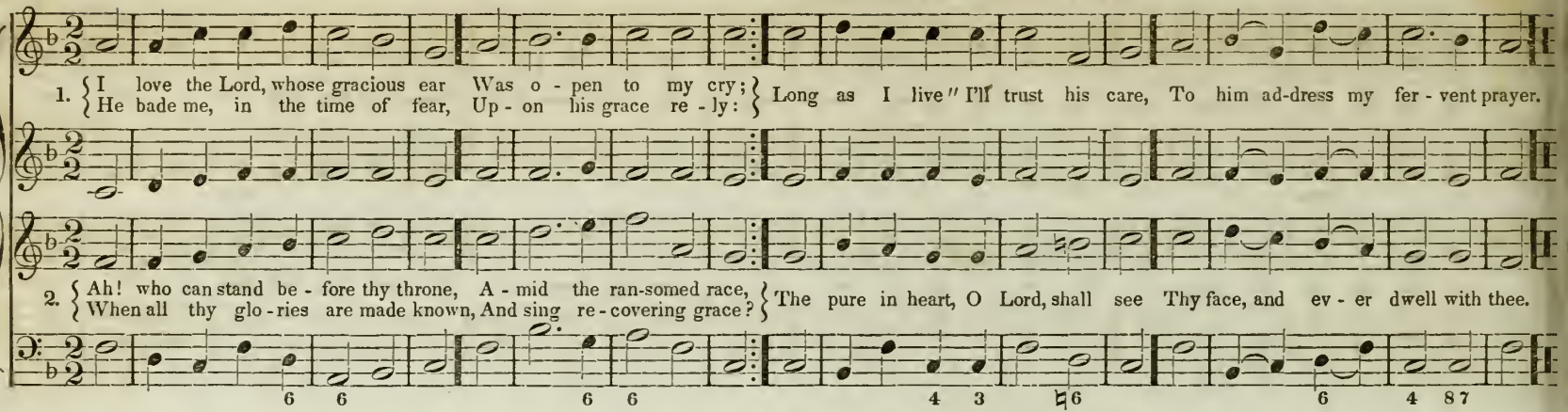
BATAVIA. S. P. M.

Arranged from KARL SCHULZ.

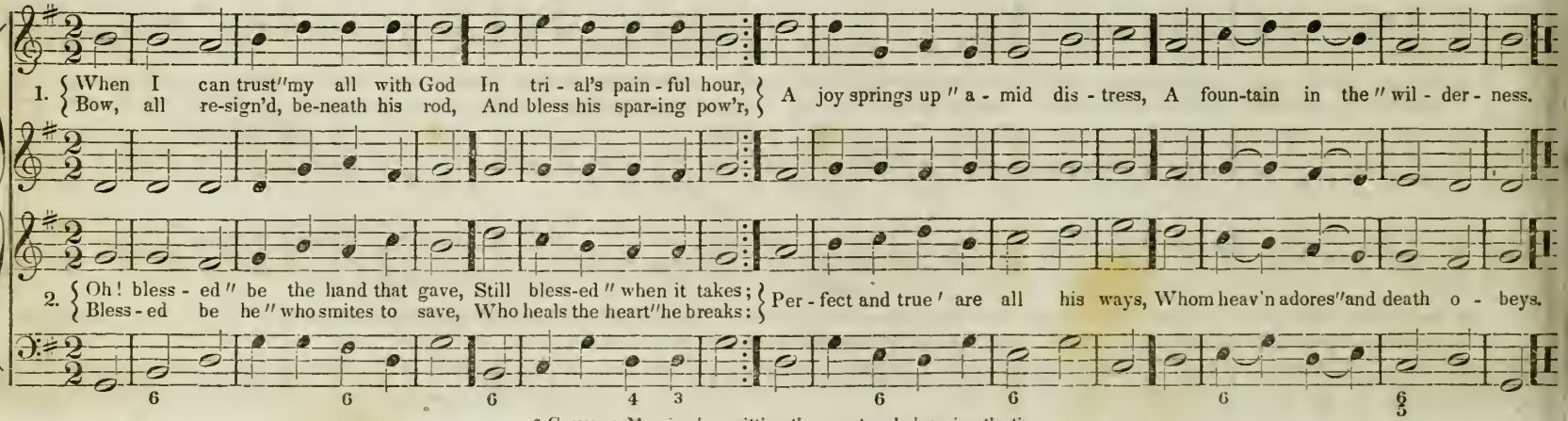

1. The Lord Jehovah reigns, And royal state maintains, His head with awful glo-ries crown'd: Ar-rayed in robes of light, Begirt with sov'reign might, And rays of ma-jes - ty a - round.
2. Upheld by thy commands, The world securely stands, And skies and stars o-bey thy word; Thy throne was fixed on high Ere stars adorned the sky: E - ter-nal is thy kingdom, Lord.
f
mf
f
3. Let floods and nations rage, And all their pow'rs engage; Let swelling tides as-sault the sky: The terrors of thy frown Shall beat their madness down; Thy throne forever stands on high.
4. Thy promi - ses are true, Thy grace is ev - er new; There fix'd, thy church shall ne'er remove; Thy saints with holy fear Shall in thy courts ap-pear, And sing thine ev-er - last-ing love.
Unison.

URBANNA. C. H. M.*

A. N. JOHNSON.


1. I love the Lord, whose gracious ear Was o - pen to my cry;
He bade me, in the time of fear, Up - on his grace re - ly:
Long as I live" I'll trust his care, To him ad-dress my fer - vent prayer.
2. Ah! who can stand be - fore thy throne, A - mid the ran-somed race,
When all thy glo - ries are made known, And sing re - covering grace?
The pure in heart, O Lord, shall see Thy face, and ev - er dwell with thee.

SAUGUS. C. H. M.*


1. When I can trust" my all with God In tri - al's pain - ful hour,
Bow, all re-sign'd, be-neath his rod, And bless his spar-ing pow'r,
A joy springs up" a - mid dis - tress, A foun-tain in the" wil - der - ness.
2. Oh! bless - ed" be the hand that gave, Still bless-ed" when it takes;
Bless - ed be he" who smites to save, Who heals the heart" he breaks:
Per - fect and true' are all his ways, Whom heav'n adores" and death o - beys.

* Common Metre *by omitting the repeat and observing the ties.*

BOLTON. S. H. M.*

Arranged from S. CHAPPLE.

1. { One smile, one gra - cious smile, Up - on this drooping heart, / Can ev - 'ry weary tho't be-guile, And bid my gloom de - part; } One smile of heav'n upon my soul, One smile of heav'n up-on my soul, Can every struggling fear control.

2. { O Sa - vior, let me hear Thy sym - pa - thiz - ing voice, / The ac-cents of thy love can cheer, And fill with heav'nly joys; } This bosom fill, with care oppress'd, This bosom fill, with care oppress'd, And charm the weary soul to rest.

3. { Bid thy en - liv - 'ning rays A - mid the dark-ness shine, / That I may tune the song of praise, Of mer - cy so di - vine; } Thy smile, thy voice, thy light, thy love, Thy smile, thy voice, thy light, thy love, Can every tho't of gloom remove.

* *S. M., by omitting the repeat; C. M., by omitting the repeat, and the ties in the 2d measure; L. M., by omitting the repeat, and the ties in the 2d, 4th, and 13th measures. In S. M., C. M., and L. M., the third line of the stanza must be repeated.*

NORWALK. H. M.

Dr. HOWARD.

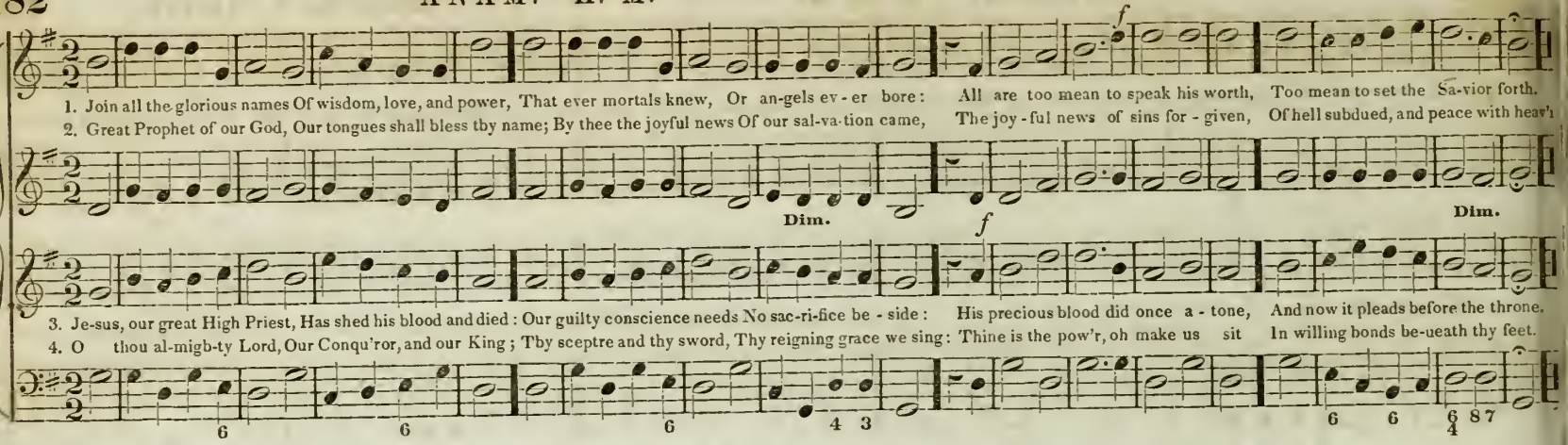
1. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly tem-ples are! To thine a - bode My heart aspires, With warm desires, To see my God.

mf Cres. Cres. *p* Cres.

2. O happy souls, who pray, Where God appoints to hear; O happy men, who pay Their constant ser-vice there! They praise thee still! And happy they, Who love the way To Zi - on's hill.

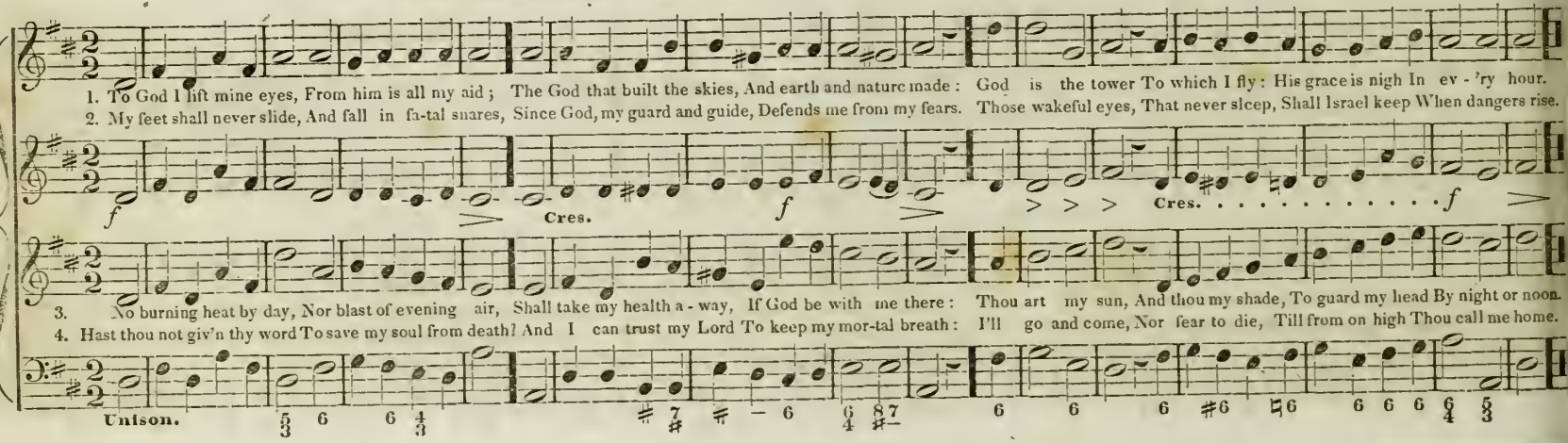
3. They go from strength to strength, Thro' this dark vale of tears, Till each arrives at length, Till each in heav'n appears: O glo - rious seat, When God our King Shall thither bring Our willing feet.

ANAM. H. M.

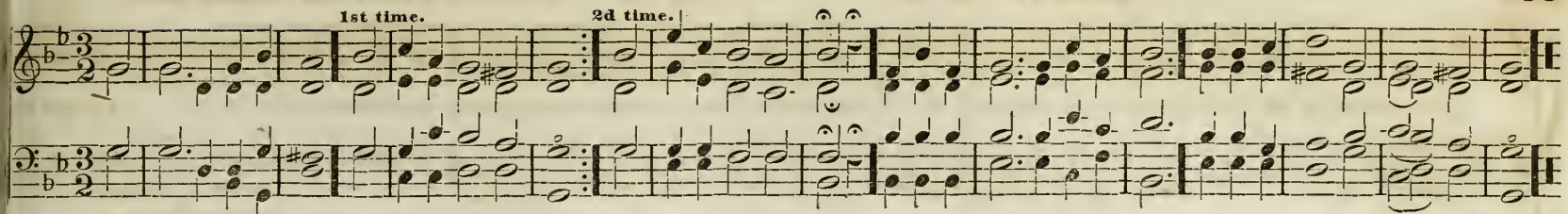

1. Join all the glorious names Of wisdom, love, and power, That ever mortals knew, Or an-gels ev - er bore: All are too mean to speak his worth, Too mean to set the Sa-vior forth.
2. Great Prophet of our God, Our tongues shall bless thy name; By thee the joyful news Of our sal-va-tion came, The joy - ful news of sins for - given, Of hell subdued, and peace with heav'n
Dim.
Dim.
3. Je-sus, our great High Priest, Has shed his blood and died: Our guilty conscience needs No sac-ri-fice be - side: His precious blood did once a - tone, And now it pleads before the throne.
4. O thou al-migh-ty Lord, Our Conqu'ror, and our King; Thy sceptre and thy sword, Thy reigning grace we sing: Thine is the pow'r, oh make us sit In willing bonds be-neath thy feet.

DARWELL. H. M.

Rev. W. DARWELL.

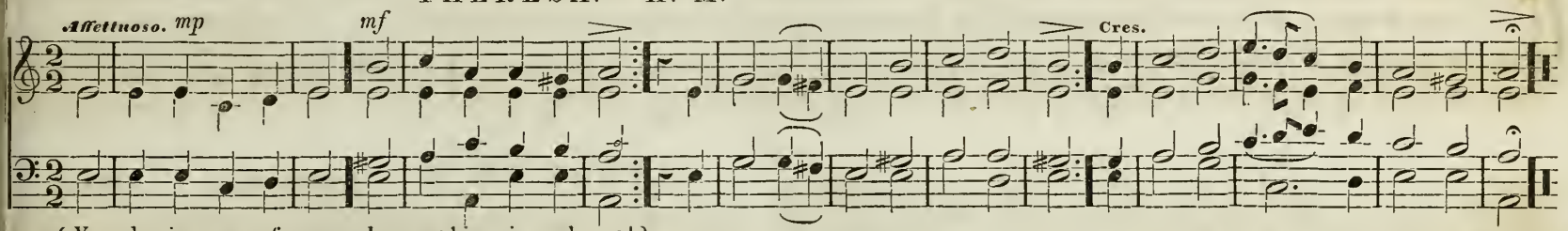

1. To God I lift mine eyes, From him is all my aid; The God that built the skies, And earth and nature made: God is the tower To which I fly: His grace is nigh In ev - 'ry hour.
2. My feet shall never slide, And fall in fa-tal snares, Since God, my guard and guide, Defends me from my fears. Those wakeful eyes, That never sleep, Shall Israel keep When dangers rise.
Cres.
Cres.
3. No burning heat by day, Nor blast of evening air, Shall take my health a - way, If God be with me there: Thou art my sun, And thou my shade, To guard my head By night or noon.
4. Hast thou not giv'n thy word To save my soul from death? And I can trust my Lord To keep my mor-tal breath: I'll go and come, Nor fear to die, Till from on high Thou call me home.
Unison.

THONON. H. M.



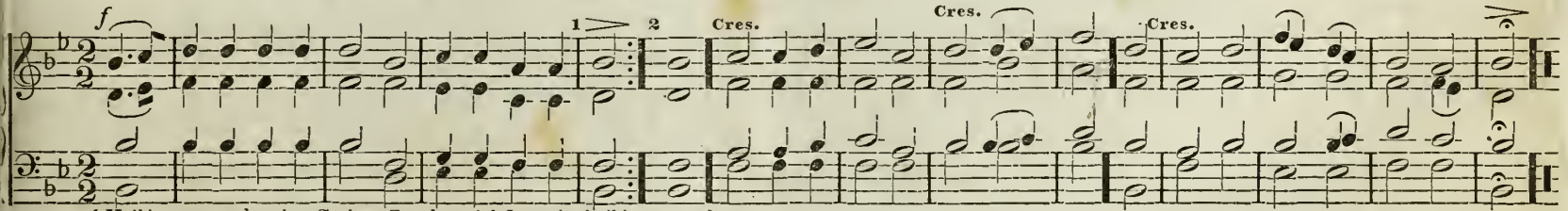
Thy glories, mighty God! A - lone our reverence claim;
Thy terrors spread a - broad, [*Omit.* . . . . .] How aw-ful is thy name! Thine anger shown, Thy judgments near, Who dare ap-pear Be - fore thy throne?

THERESA. H. M.



Ye dy - ing sons of men, Immerged in sin and wo!
Now mer - cy calls a - gain; Its mes-sage is to you! Ye per - ish - ing and guil - ty, come! In mer-cy's arms there yet is room.

ULEA. H. M.

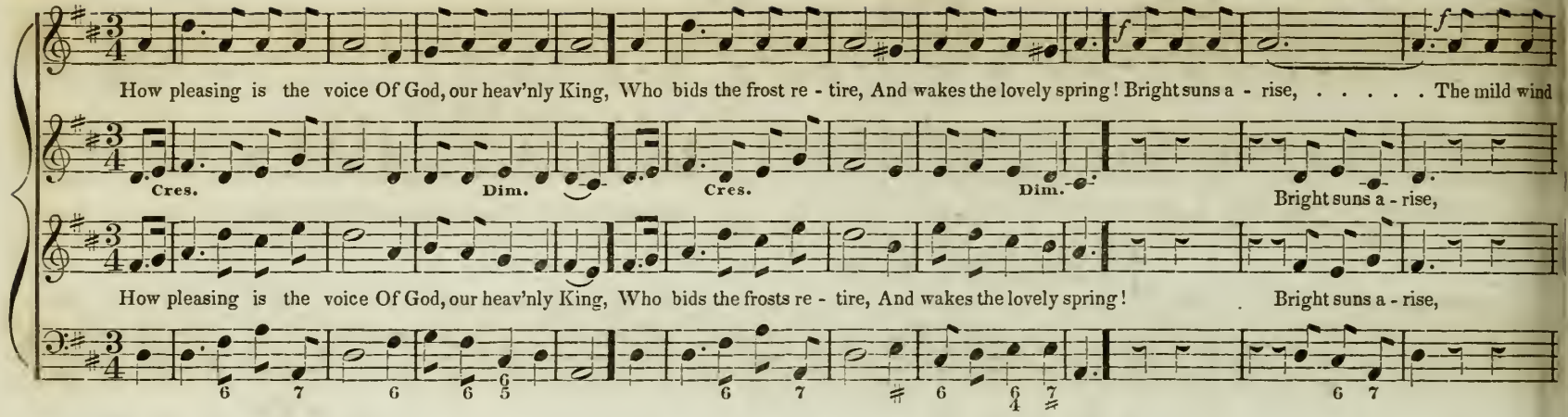
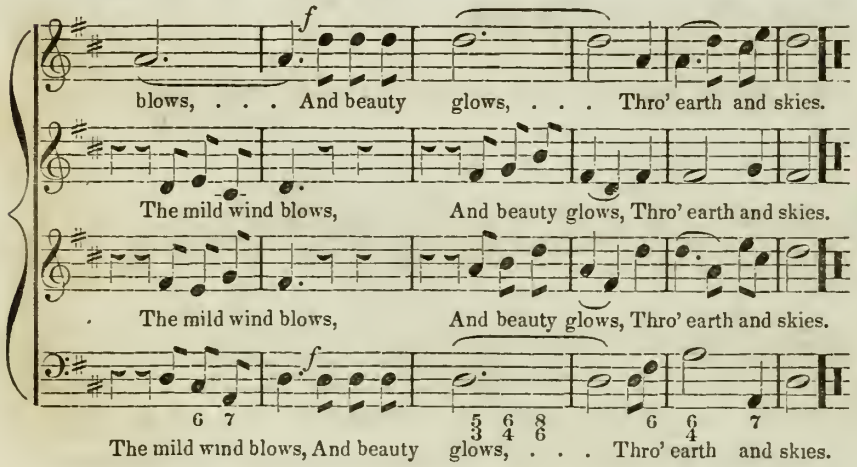


1. Hail! ev - er-last-ing Spring, Ce - les - tial fountain hail!
Thy streams sal-va-tion bring, Thy wa-ters nev - er [*Omit.*] fail! Still they en-dure, And still they flow, A sov'reign cure For all our woe.

2. To that dear source of love Our souls this day would come,
And thither from a - bove, Lord, call the nations [*Omit.*] home. That Jew and Greek, With rapt'rous songs, Thy praise may speak On all their tongues.

BEZA. H. M.

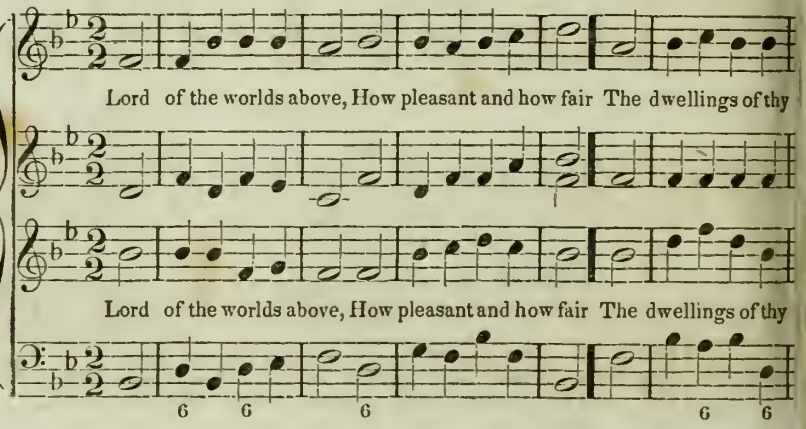
Altered from "Carmina Sacra."

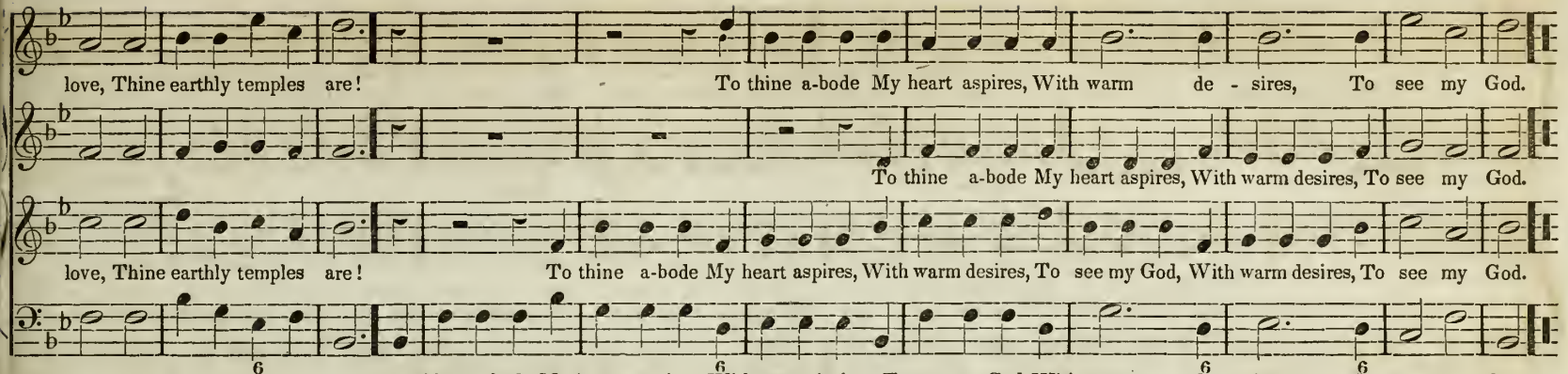

How pleasing is the voice Of God, our heav'nly King, Who bids the frost re - tire, And wakes the lovely spring! Bright suns a - rise, ... The mild wind
Cres.
Dim.
Cres.
Dim.
Bright suns a - rise,
How pleasing is the voice Of God, our heav'nly King, Who bids the frosts re - tire, And wakes the lovely spring!
Bright suns a - rise,

blows, . . . And beauty glows, . . . Thro' earth and skies.
The mild wind blows, And beauty glows, Thro' earth and skies.
The mild wind blows, And beauty glows, Thro' earth and skies.
The mild wind blows, And beauty glows, . . . Thro' earth and skies.

LENOX. H. M.

American Tune.

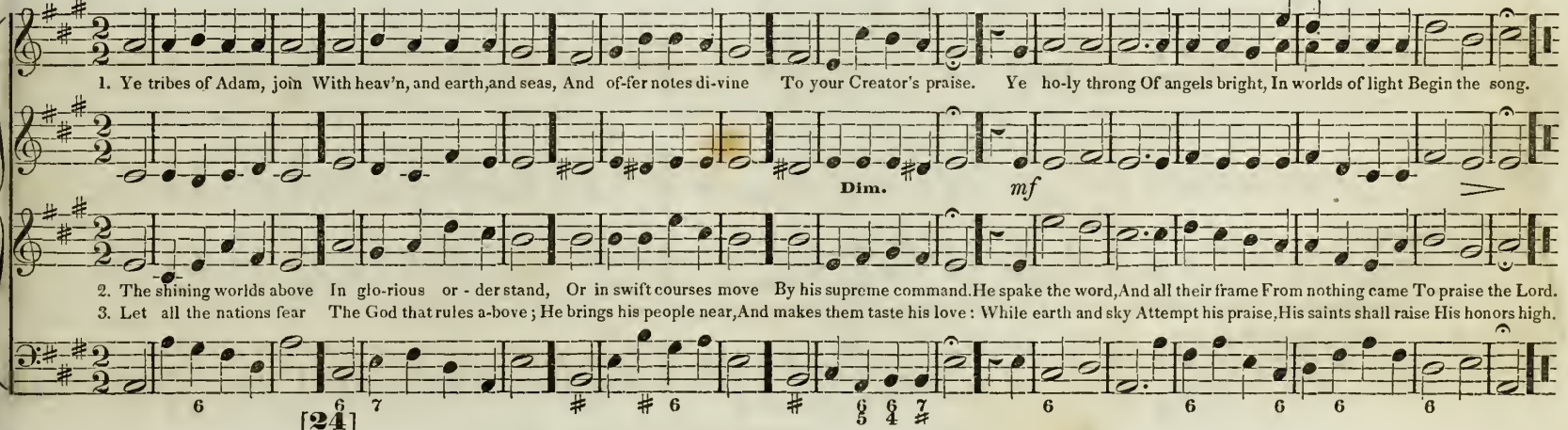
EDSON.


Lord of the worlds above, How pleasant and how fair The dwellings of thy
Lord of the worlds above, How pleasant and how fair The dwellings of thy

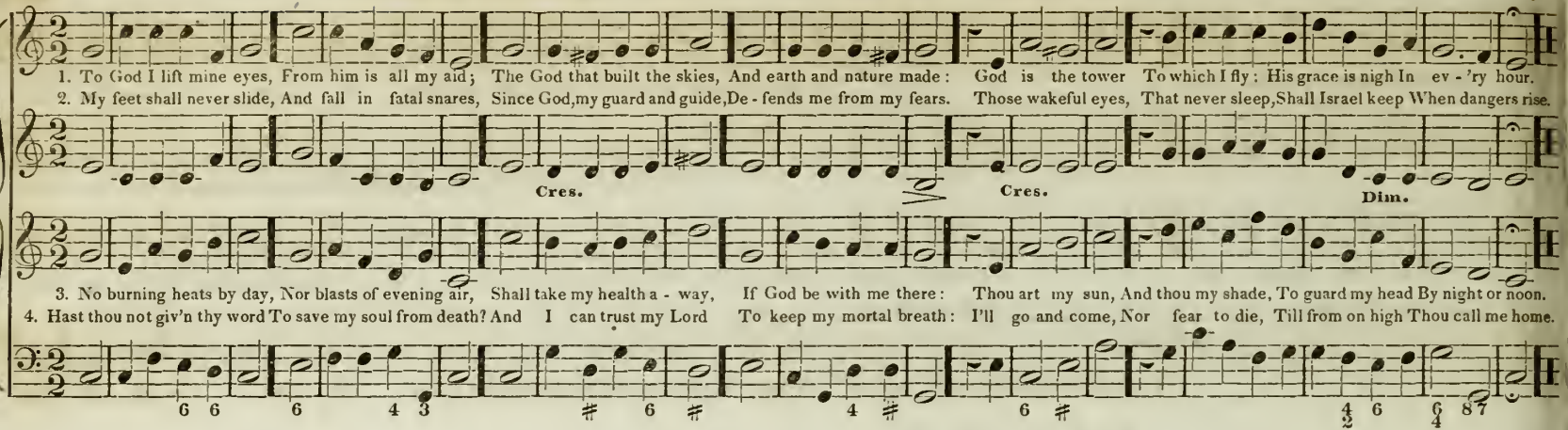

love, Thine earthly temples are! To thine a-bode My heart aspires, With warm de - sires, To see my God.
To thine a-bode My heart aspires, With warm desires, To see my God.
love, Thine earthly temples are! To thine a-bode My heart aspires, With warm desires, To see my God, With warm desires, To see my God.
To thine a-bode My heart aspires, With warm desires, To see my God, With warm de - sires, To see my God.

JURA. H. M.

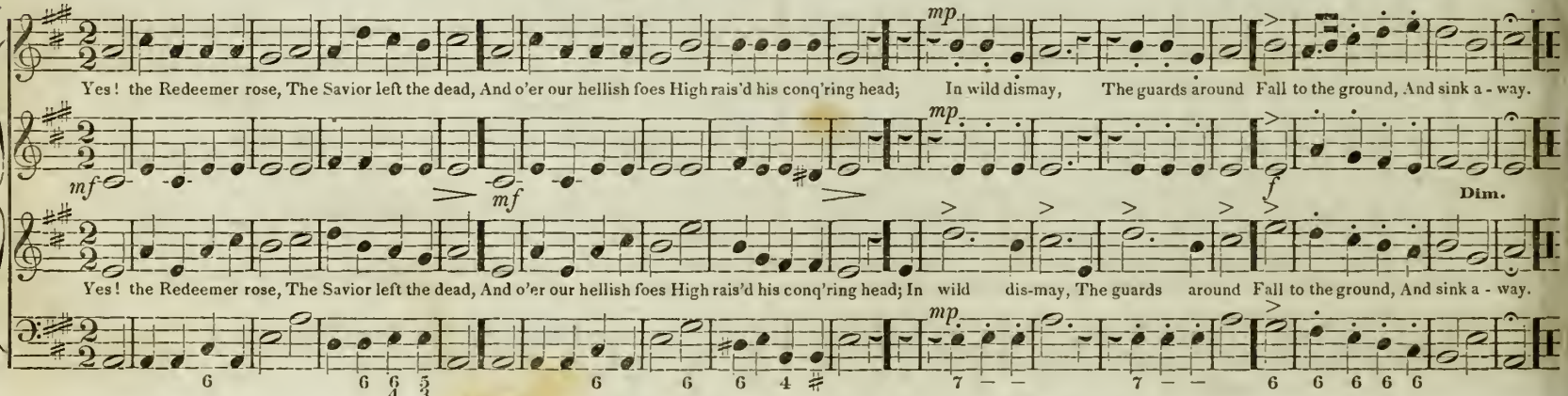
Arranged from HAYDN.


1. Ye tribes of Adam, join With heav'n, and earth, and seas, And of-fer notes di-vine To your Creator's praise. Ye ho-ly throng Of angels bright, In worlds of light Begin the song.
Dim.
mf
2. The shining worlds above In glo-rious or - der stand, Or in swift courses move By his supreme command. He spake the word, And all their frame From nothing came To praise the Lord.
3. Let all the nations fear The God that rules a-bove; He brings his people near, And makes them taste his love: While earth and sky Attempt his praise, His saints shall raise His honors high.

GRENOBLE. H. M.


1. To God I lift mine eyes, From him is all my aid; The God that built the skies, And earth and nature made: God is the tower To which I fly: His grace is nigh In ev - 'ry hour.
2. My feet shall never slide, And fall in fatal snares, Since God, my guard and guide, De - fends me from my fears. Those wakeful eyes, That never sleep, Shall Israel keep When dangers rise.
Cres.
Cres.
Dim.
3. No burning heats by day, Nor blasts of evening air, Shall take my health a - way, If God be with me there: Thou art my sun, And thou my shade, To guard my head By night or noon.
4. Hast thou not giv'n thy word To save my soul from death? And I can trust my Lord To keep my mortal breath: I'll go and come, Nor fear to die, Till from on high Thou call me home.

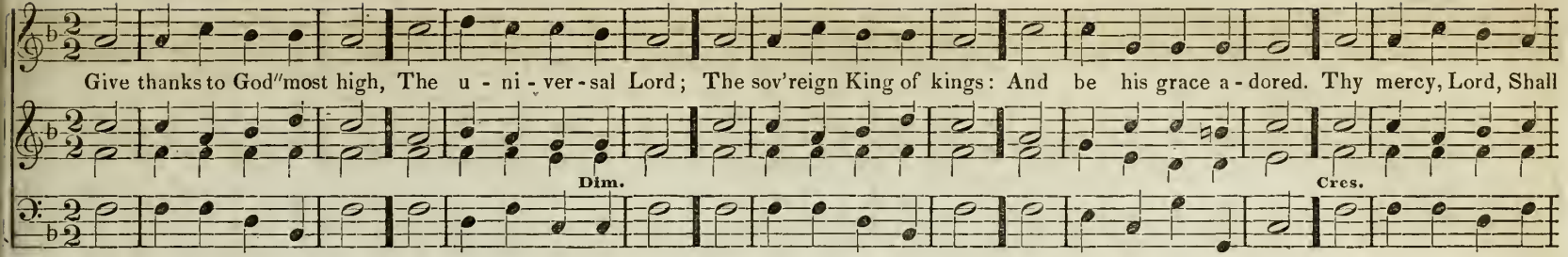
GUYON. H. M.*

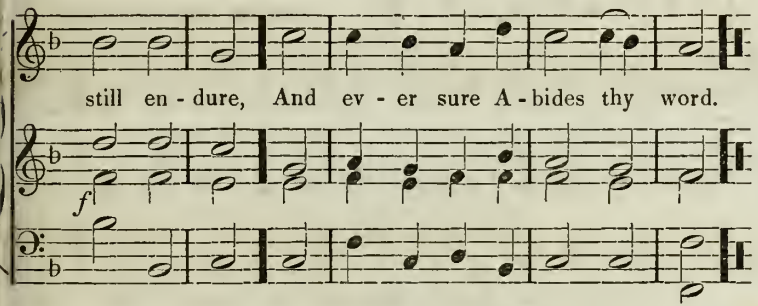

mp
Yes! the Redeemer rose, The Savior left the dead, And o'er our hellish foes High rais'd his conq'ring head; In wild dismay, The guards around Fall to the ground, And sink a - way.
mf
mf
mp
f
Dim.
Yes! the Redeemer rose, The Savior left the dead, And o'er our hellish foes High rais'd his conq'ring head; In wild dis-may, The guards around Fall to the ground, And sink a - way.
mp

* *Suggested by a beautiful tune to the same words by* Mr. Hastings, *in "Musica Sacra."*

SANTEE. H. M.

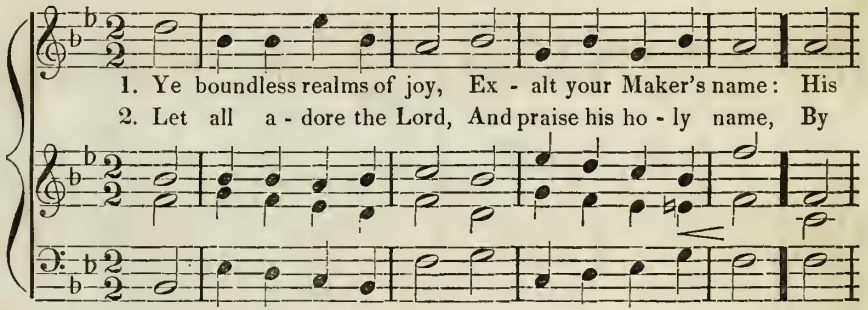
Treble and Tenor may be inverted.

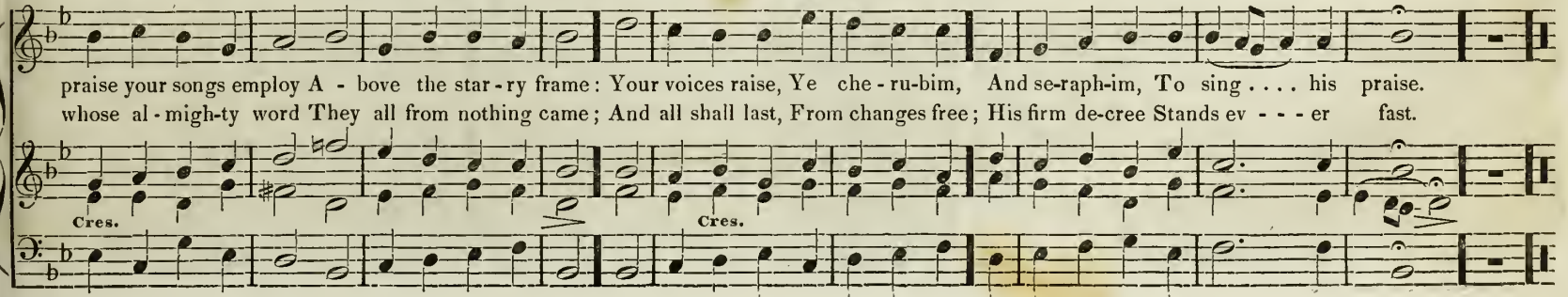

Give thanks to God most high, The u - ni - ver - sal Lord; The sov'reign King of kings: And be his grace a - dored. Thy mercy, Lord, Shall
Dim.
Cres.



St. IRENÆUS. H. M.

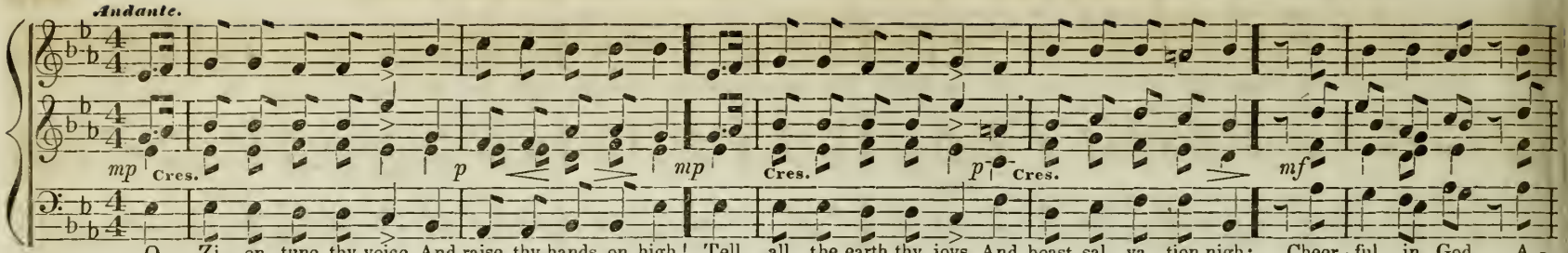
H.




praise your songs employ A - bove the star - ry frame: Your voices raise, Ye che - ru-bim, And se-raph-im, To sing . . . . his praise.
whose al - migh-ty word They all from nothing came; And all shall last, From changes free; His firm de-cree Stands ev - - - er fast.
Cres.
Cres.

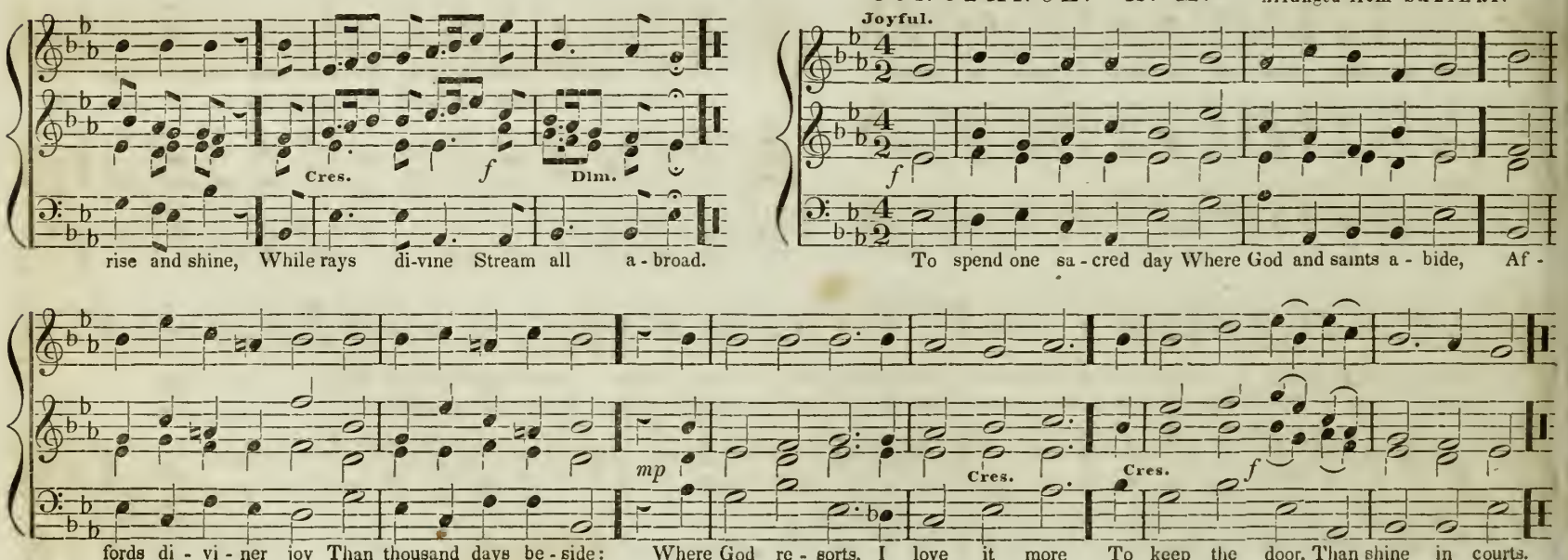
NEWBURY. H. M.

Arranged from M. HAYDN.


Andante.
mp
Cres.
p
mp
Cres.
p
Cres.
mf
O Zi - on, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And boast sal - va - tion nigh: Cheer - ful in God, A -

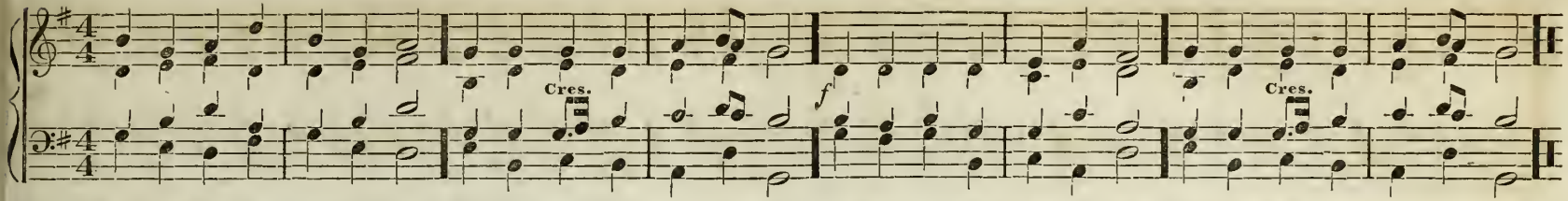
CONSTANCE. H. M.

Arranged from SALIERI.


Cres.
f
Dim.
rise and shine, While rays di-vine Stream all a - broad.
Joyful.
f
To spend one sa - cred day Where God and saints a - bide, Af -
mp
Cres.
Cres.
f
fords di - vi - ner joy Than thousand days be - side: Where God re - sorts, I love it more To keep the door, Than shine in courts.

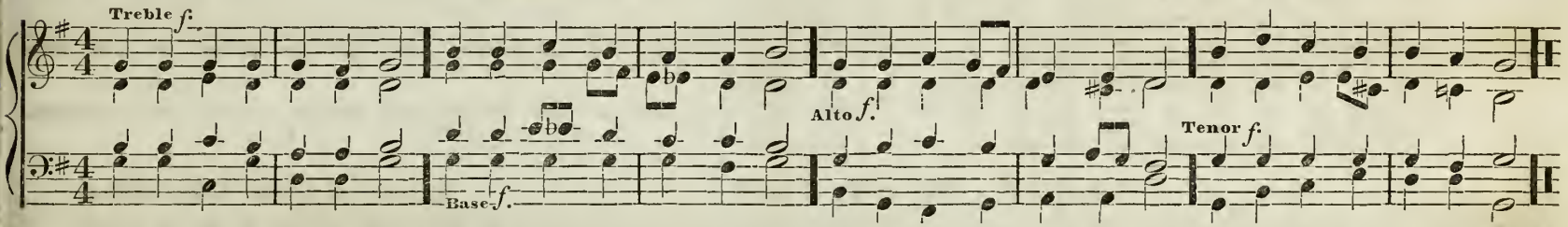
NUREMBURG. 7's.

German Tune.



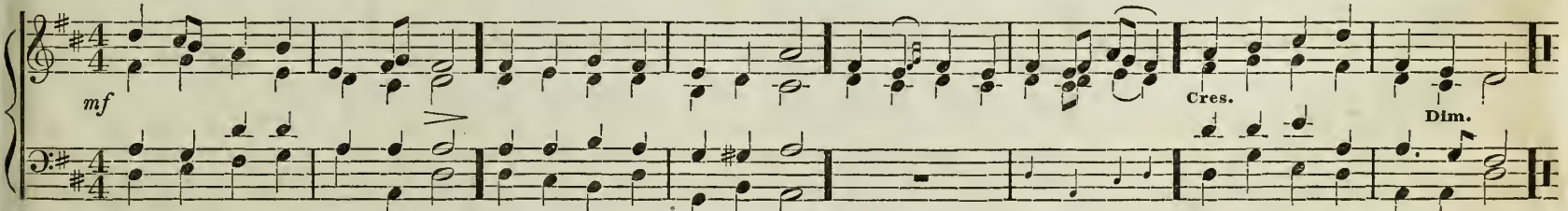
Praise to God! im - mor-tal praise, For the love "that crowns our days: Bounteous Source of ev-'ry joy, Let thy praise "our tongues em-ploy.

POTOSI. 7's.

WILLIAM MASON.

Lord, I lift my voice in praise, All thy boun - ty to a - dore; From e - ter - ni - ty thy grace Flows, in-creas-ing ev - er - more.

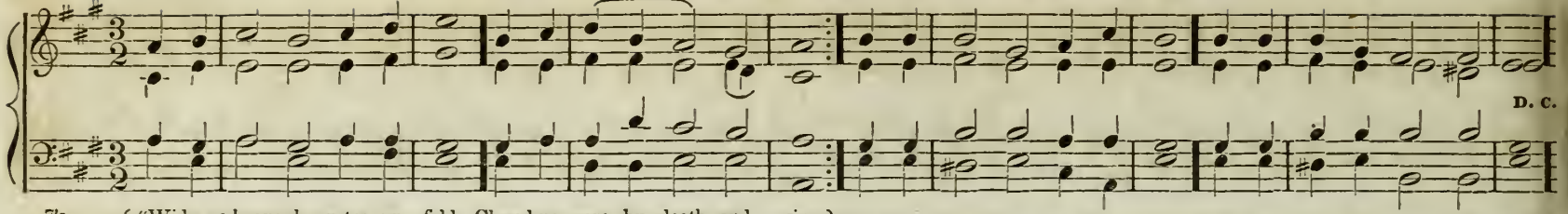
THEODORA. 7's.

From HANDEL.



Gra-cious Lord, dis - close thy way, In thy path "my feet sus - tain: While my foes "my steps survey, Make the path of du - ty plain.

AXTON. 7's Double; or 7's & 5's, by the tie in the lines of five syllables.



7's, Double.

1. "Wide, ye heavenly gates, un - fold, Closed no more by death and sin;
Lo! the conquering Lord be - hold, Let the King of glo - ry in."
Hark a - gain, the answering choir Thus in strains of tri - umph sing:
Hark, th'an- gel - ic host in - quire, "Who is he, th'al-migh - ty King?"

2. "He, whose powerful arm a - lone, On his foes des - truc - tion hurled;
He, who hath the vic - t'ry won, He, who saved a ru - ined world:
He, whose truth with blood was sealed; He is heaven's all - glo - rious Lord."
He, who God's pure law ful - filled, Je - sus, the in - car - nate Word;

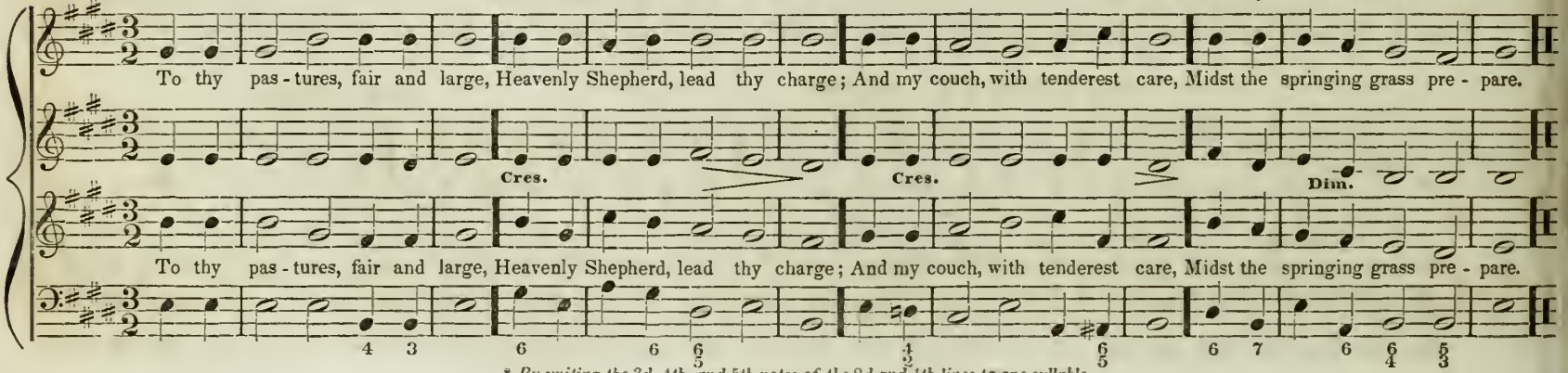
7's & 5's.

1. Heirs of an im - mor - tal crown, Heed not ev - 'ry foe - man's frown;
Tread the powers of darkness down, Thro' Je - ho - - - vah's might.
He can fill them with sur - prise, From his heav'n - - - ly height.
Tho' they oft in wrath a - rise, Like the tem-pest of the skies.

2. Sol-dier in the tent - ed field! Ply the hel-met, sword and shield,
'Till the line of bat - tle yield! And be - fore . . . . thee flee.
'Till with-in the prom-ised land, He shall set . . . . thee free.
In thine ar - mor fear-less stand, Guid-ed by Je - ho - vah's hand,

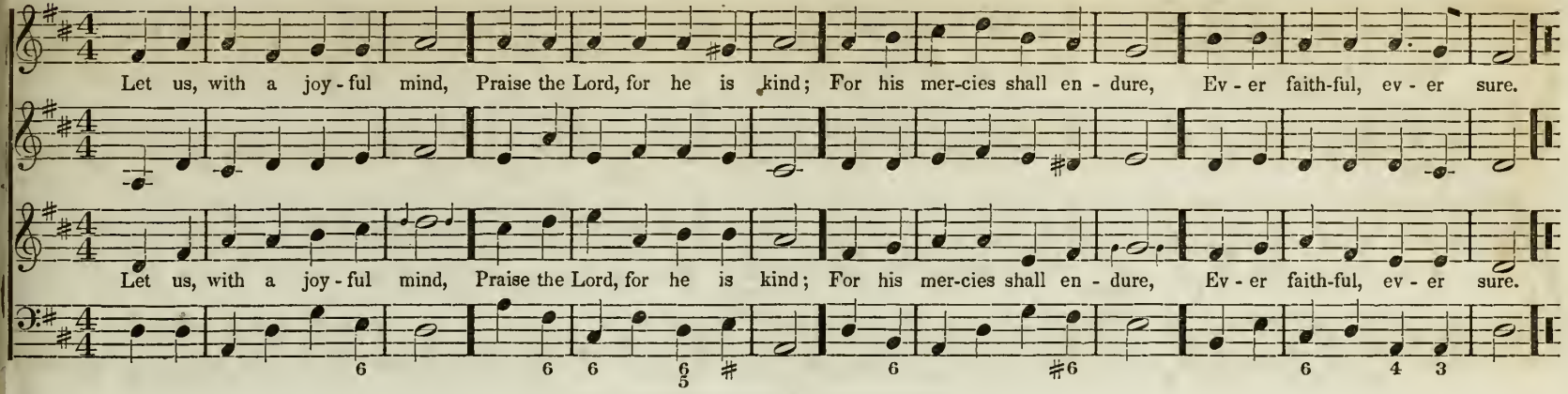
SURAT. 7's; or 7's & 5's.*

From a Chant by Lord MORNINGTON.


To thy pas - tures, fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tenderest care, Midst the springing grass pre - pare.
Cres.
Cres.
Dim.
To thy pas - tures, fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tenderest care, Midst the springing grass pre - pare.

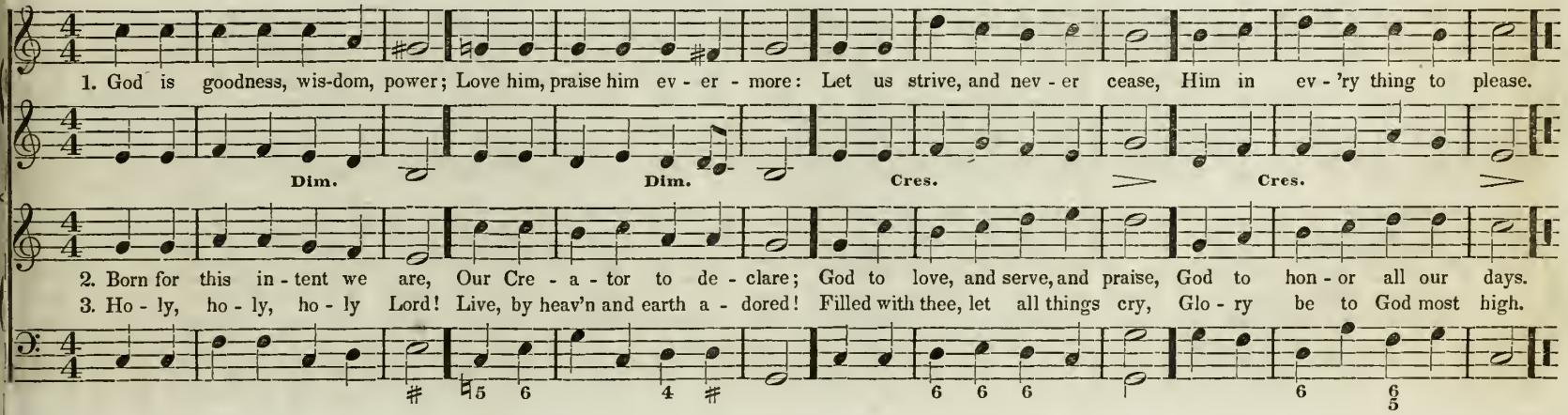
* *By uniting the 3d, 4th, and 5th notes of the 2d and 4th lines to one syllable.*

LUBECK. 7's; or 8's & 7's; or 8's, 7's, & 4, by repeating the first two lines.


Let us, with a joy - ful mind, Praise the Lord, for he is kind; For his mer-cies shall en - dure, Ev - er faith-ful, ev - er sure.
Let us, with a joy - ful mind, Praise the Lord, for he is kind; For his mer-cies shall en - dure, Ev - er faith-ful, ev - er sure.

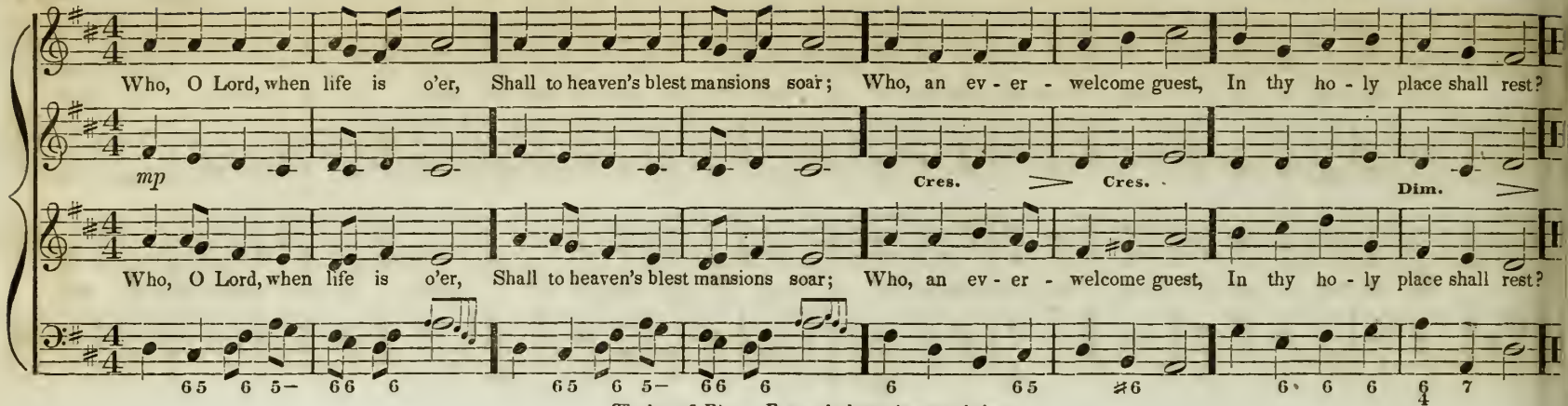
OLDENBURG. 7's.

German.


1. God is goodness, wis-dom, power; Love him, praise him ev - er - more: Let us strive, and nev - er cease, Him in ev - 'ry thing to please.
Dim.
Dim.
Cres.
Cres.
2. Born for this in - tent we are, Our Cre - a - tor to de - clare; God to love, and serve, and praise, God to hon - or all our days.
3. Ho - ly, ho - ly, ho - ly Lord! Live, by heav'n and earth a - dored! Filled with thee, let all things cry, Glo - ry be to God most high.

LATROBE. 7's.

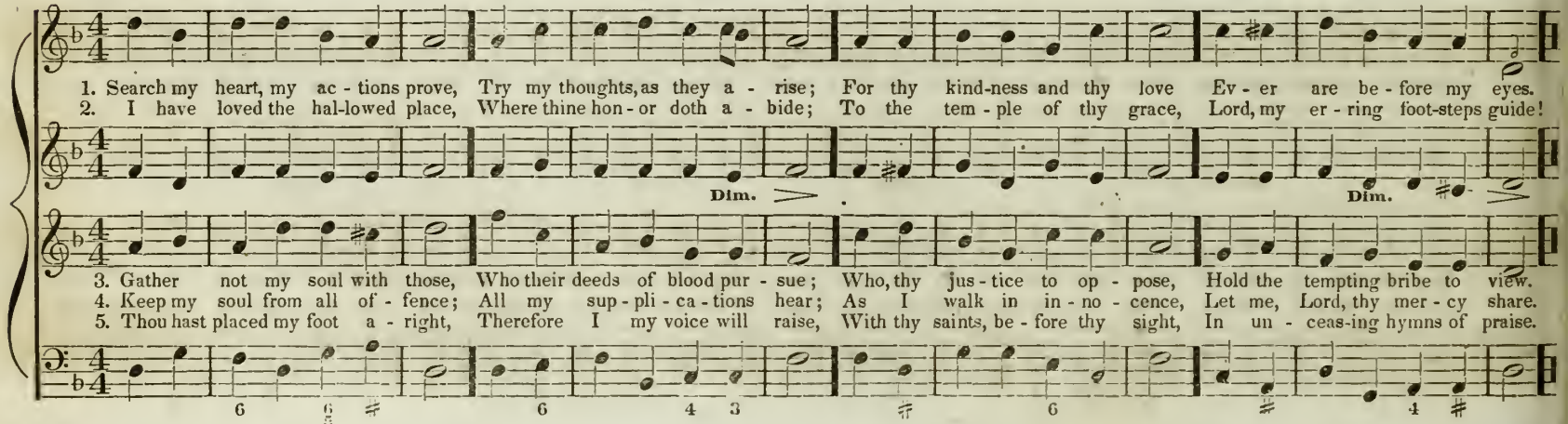
LATROBE.


Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ev - er - welcome guest, In thy ho - ly place shall rest?
mp
Cres.
Cres.
Dim.
Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ev - er - welcome guest, In thy ho - ly place shall rest?

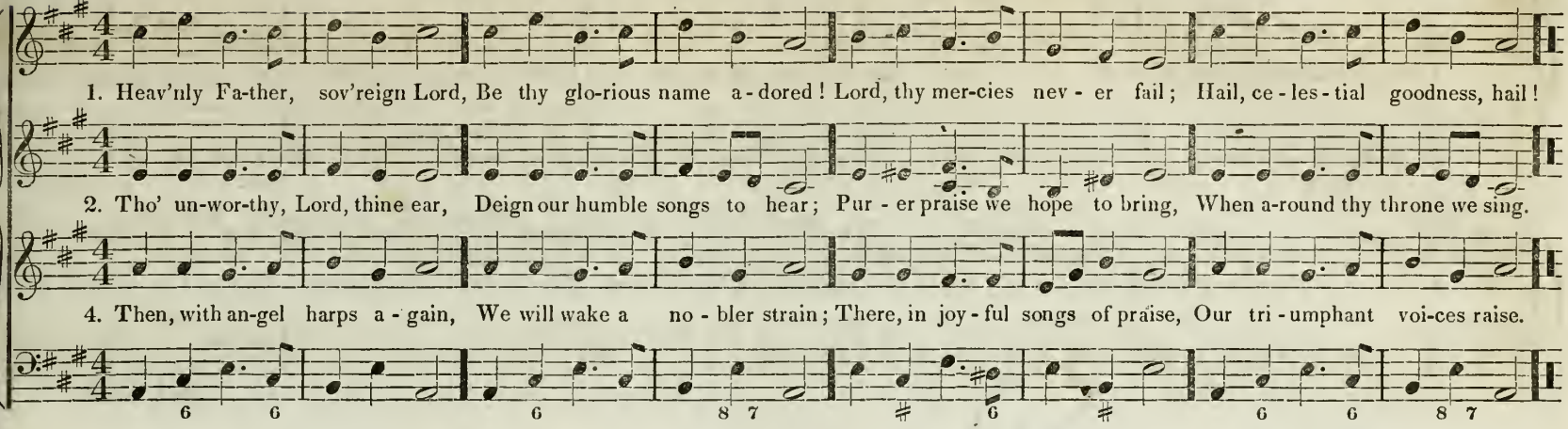
The key of E♭, or E, may be better in some choirs.

LUXEMBURG. 7's.

German.

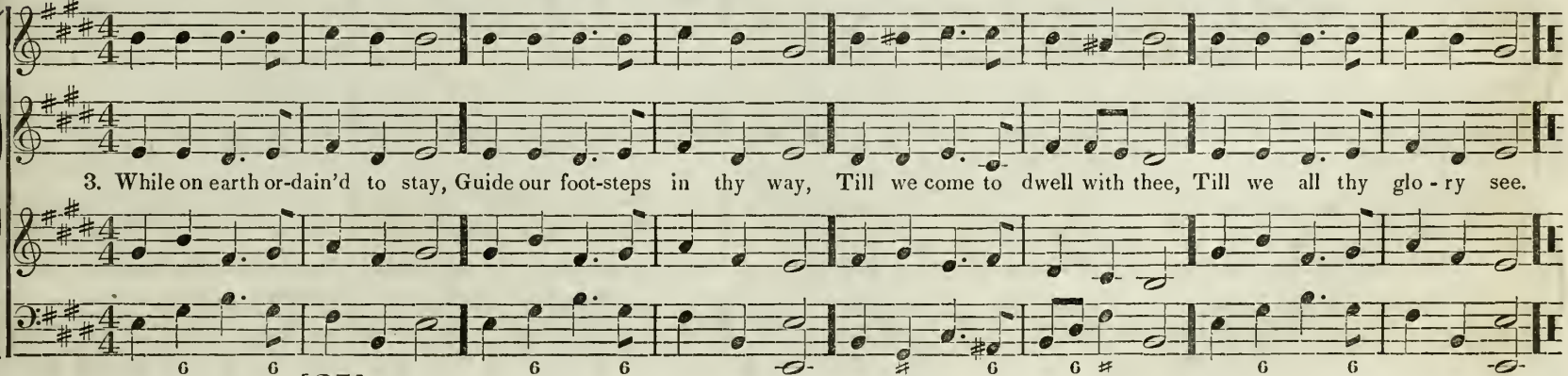

1. Search my heart, my ac - tions prove, Try my thoughts, as they a - rise; For thy kind-ness and thy love Ev - er are be - fore my eyes.
2. I have loved the hal-lowed place, Where thine hon - or doth a - bide; To the tem - ple of thy grace, Lord, my er - ring foot-steps guide!
Dim.
Dim.
3. Gather not my soul with those, Who their deeds of blood pur - sue; Who, thy jus - tice to op - pose, Hold the tempting bribe to view.
4. Keep my soul from all of - fence; All my sup - pli - ca - tions hear; As I walk in in - no - cence, Let me, Lord, thy mer - cy share.
5. Thou hast placed my foot a - right, Therefore I my voice will raise, With thy saints, be - fore thy sight, In un - ceas-ing hymns of praise.

PLEYEL'S HYMN. 7's. No. 1.

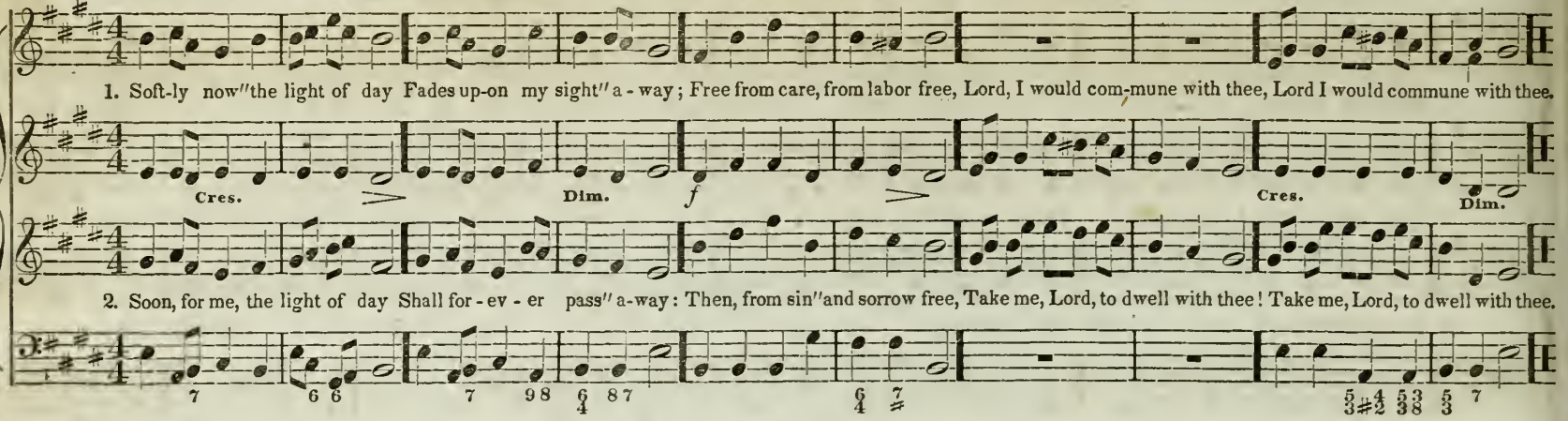
Melody in the Tenor. I. PLEYEL.

1. Heav'nly Fa-ther, sov'reign Lord, Be thy glo-rious name a-dored! Lord, thy mer-cies nev-er fail; Hail, ce-les-tial goodness, hail!
2. Tho' un-wor-thy, Lord, thine ear, Deign our humble songs to hear; Pur-er praise we hope to bring, When a-round thy throne we sing.
4. Then, with an-gel harps a-gain, We will wake a no-bler strain; There, in joy-ful songs of praise, Our tri-umphant voi-ces raise.

PLEYEL'S HYMN. 7's. No. 2.

Melody in the Treble. I. PLEYEL.

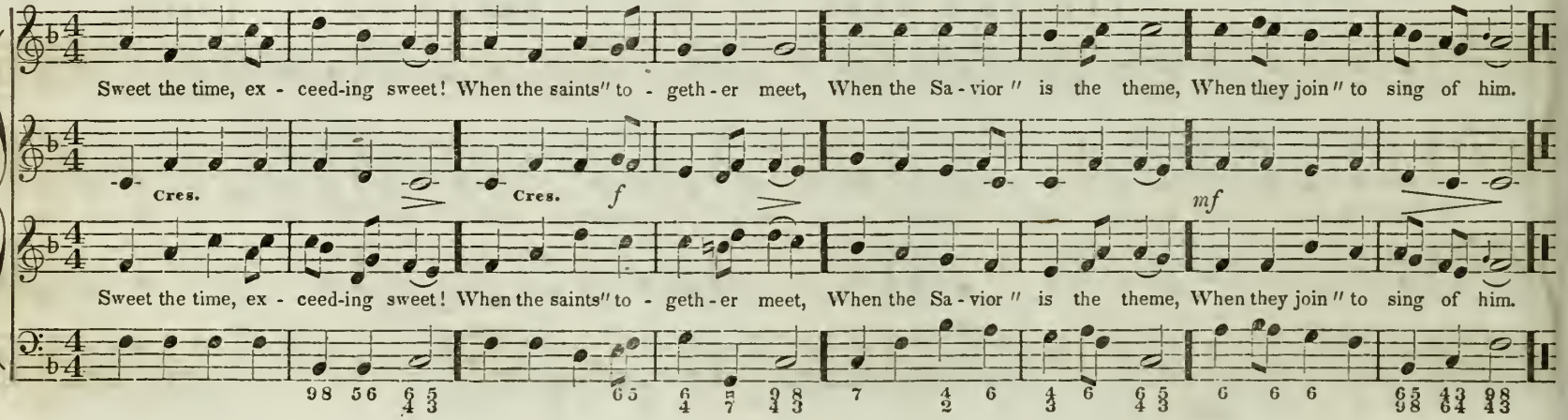


NORTHWOOD. 7's.

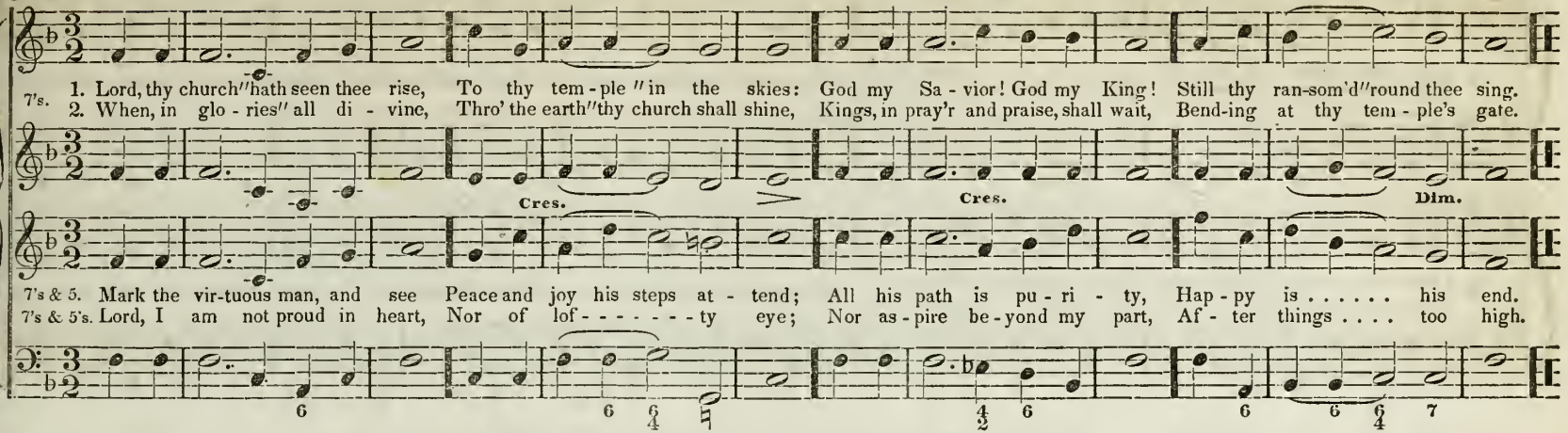
Arranged from HEROLD.

1. Soft-ly now" the light of day Fades up-on my sight" a - way; Free from care, from labor free, Lord, I would com-mune with thee, Lord I would commune with thee.
Cres.
Dim.
f
Cres.
Dim.
2. Soon, for me, the light of day Shall for - ev - er pass" a-way: Then, from sin" and sorrow free, Take me, Lord, to dwell with thee! Take me, Lord, to dwell with thee.

ANFIELD. 7's; or 8's & 7's.

Arranged from WRANISKY.

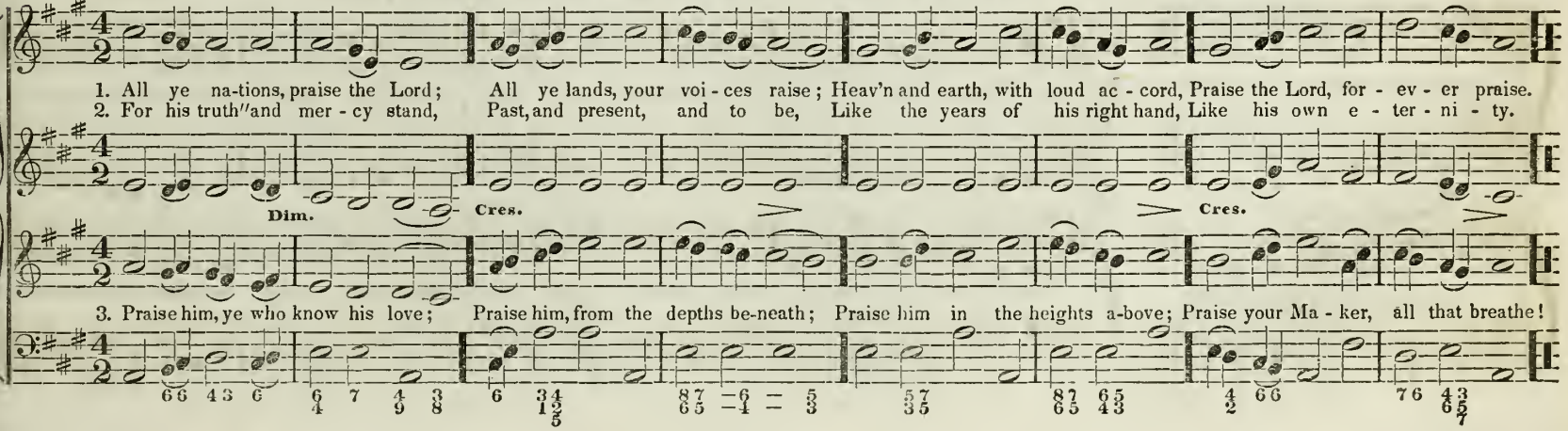

Sweet the time, ex - ceed-ing sweet! When the saints" to - geth - er meet, When the Sa - vior " is the theme, When they join " to sing of him.
Cres.
Cres.
f
mf
Sweet the time, ex - ceed-ing sweet! When the saints" to - geth - er meet, When the Sa - vior " is the theme, When they join " to sing of him.

PEKIN. 7's; 7's & 5's by the ties, or 7's & 5 by the last tie only.


7's. 1. Lord, thy church"hath seen thee rise, To thy tem-ple "in the skies: God my Sa-vior! God my King! Still thy ran-som'd"round thee sing.
2. When, in glo-ries" all di-vine, Thro' the earth"thy church shall shine, Kings, in pray'r and praise, shall wait, Bend-ing at thy tem-ple's gate.
Cres.
Cres.
Dim.
7's & 5. Mark the vir-tuous man, and see Peace and joy his steps at-tend; All his path is pu-ri-ty, Hap-py is . . . . . his end.
7's & 5's. Lord, I am not proud in heart, Nor of lof- - - - - - ty eye; Nor as-pire be-yond my part, Af-ter things . . . . too high.

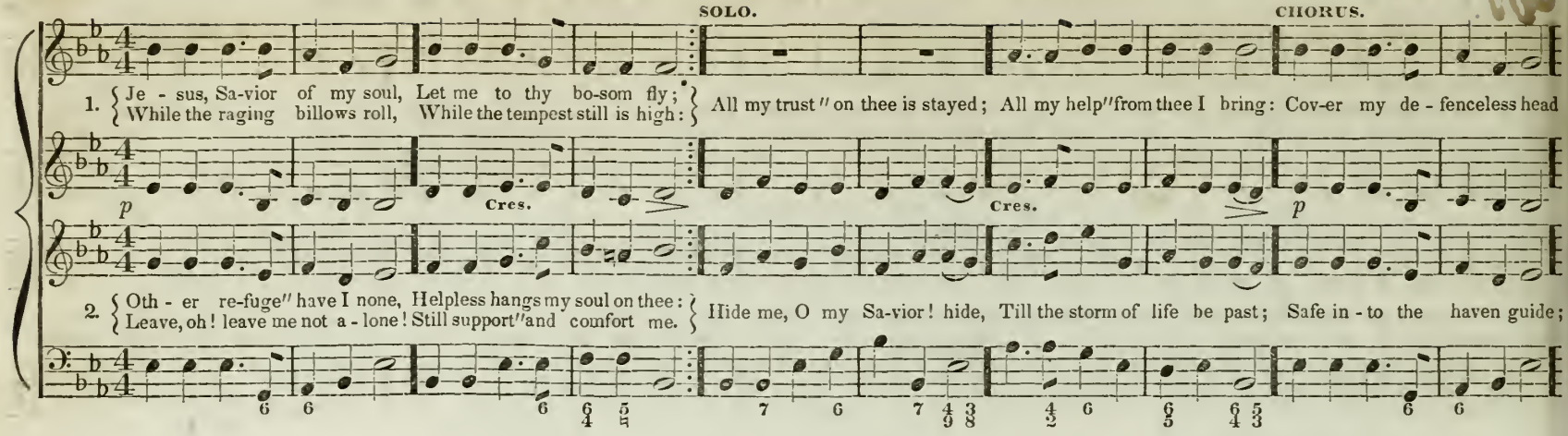
BARCELONA. 7's.

Arranged from VOGLER.


1. All ye na-tions, praise the Lord; All ye lands, your voi-ces raise; Heav'n and earth, with loud ac-cord, Praise the Lord, for-ev-er praise.
2. For his truth"and mer-cy stand, Past, and present, and to be, Like the years of his right hand, Like his own e-ter-ni-ty.
Dim.
Cres.
Cres.
3. Praise him, ye who know his love; Praise him, from the depths be-neath; Praise him in the heights a-bove; Praise your Ma-ker, all that breathe!

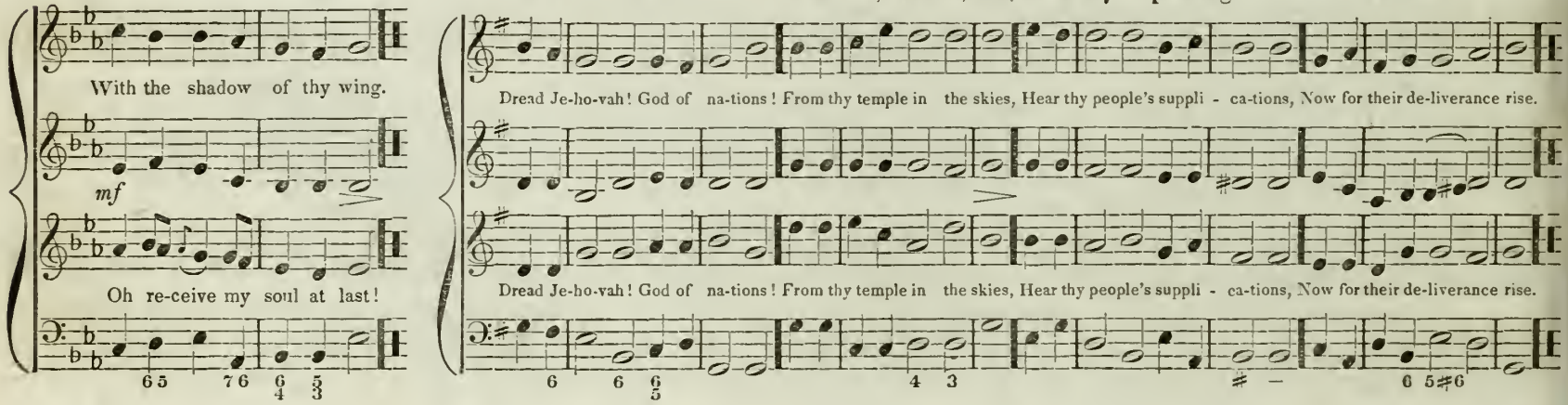
STOCKHOLM. 7's. Double.

Arranged from PLEYEL.

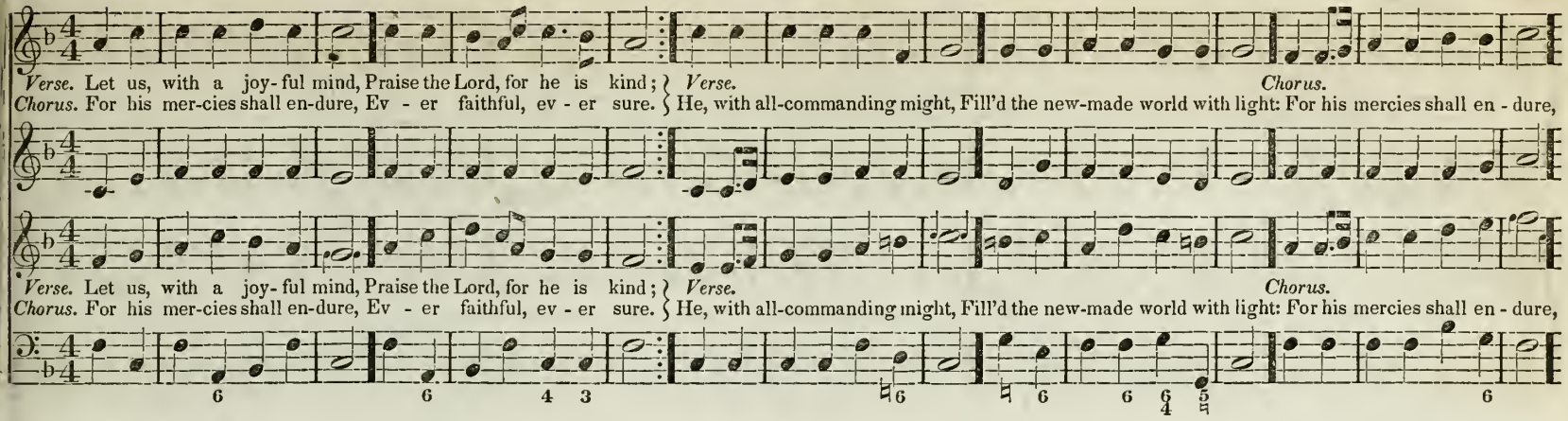

SOLO.
CHORUS.
1. Je - sus, Sa-vior of my soul, Let me to thy bo-som fly; While the raging billows roll, While the tempest still is high: All my trust "on thee is stayed; All my help"from thee I bring: Cov-er my de - fenceless head
p
Cres.
Cres.
p
2. Oth - er re-fuge" have I none, Helpless hangs my soul on thee: Leave, oh! leave me not a - lone! Still support"and comfort me. Hide me, O my Sa-vior! hide, Till the storm of life be past; Safe in - to the haven guide;

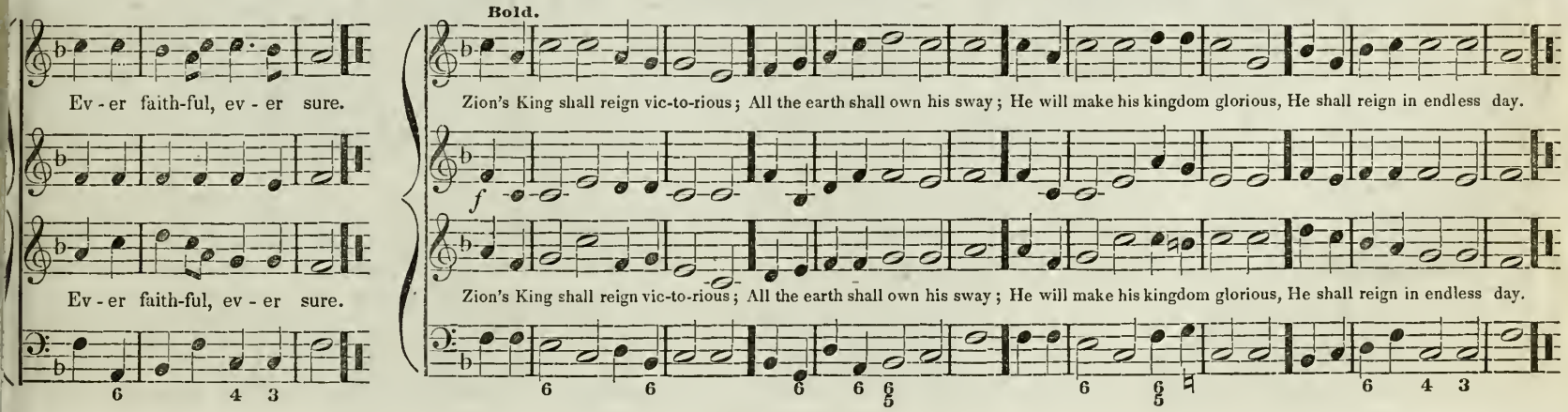
STUTGARD. 8's & 7's; or 8's, 7's, & 4, by repeating.

German.


With the shadow of thy wing.
mf
Oh re-ceive my soul at last!
Dread Je-ho-vah! God of na-tions! From thy temple in the skies, Hear thy people's suppli - ca-tions, Now for their de-liverance rise.
Dread Je-ho-vah! God of na-tions! From thy temple in the skies, Hear thy people's suppli - ca-tions, Now for their de-liverance rise.

AUSTRALIA. 7's; or 8's & 7's. Double.

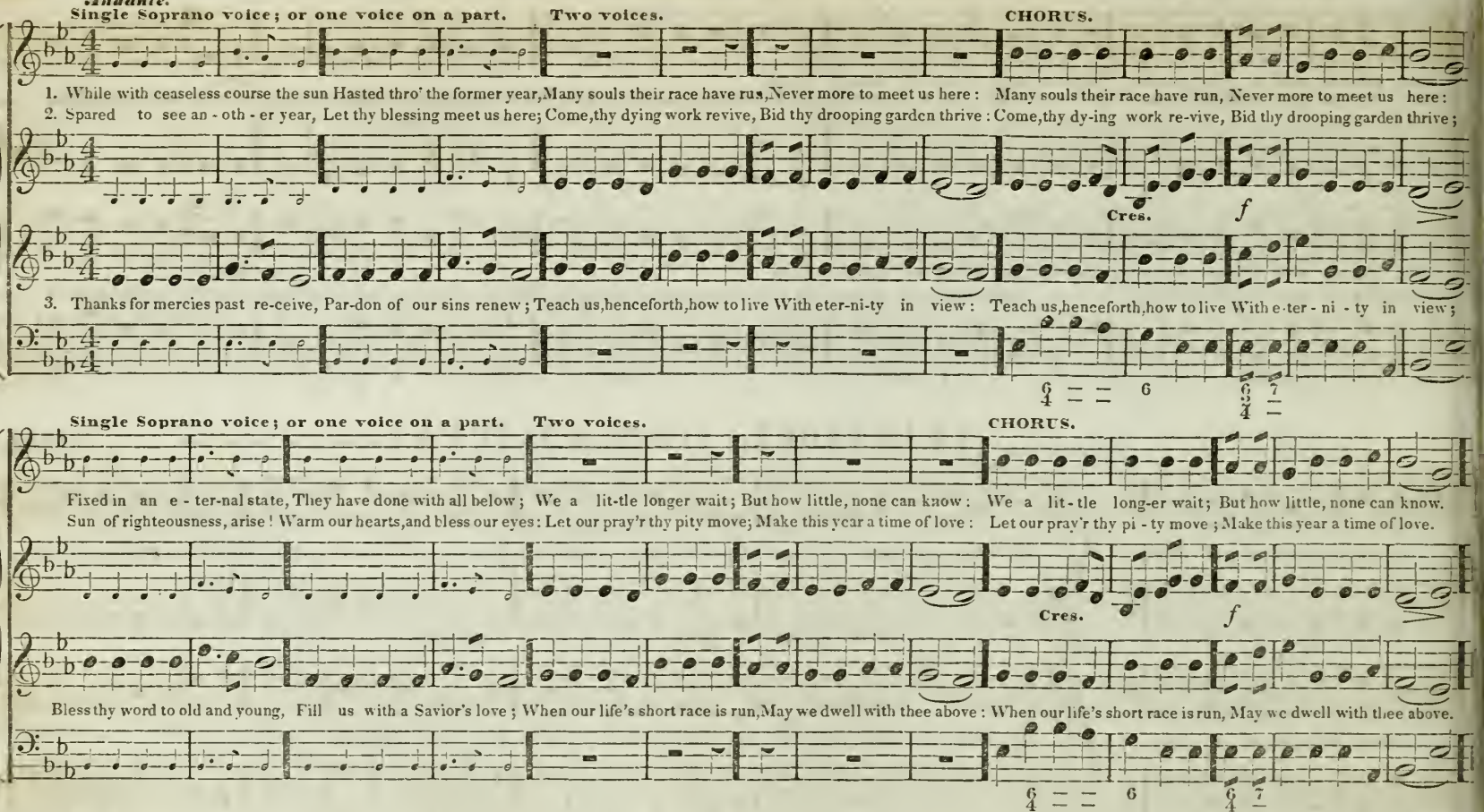

Verse. Let us, with a joy-ful mind, Praise the Lord, for he is kind;
Chorus. For his mer-cies shall en-dure, Ev - er faithful, ev - er sure.
Verse. He, with all-commanding might, Fill'd the new-made world with light:
Chorus. For his mercies shall en - dure,
Verse. Let us, with a joy-ful mind, Praise the Lord, for he is kind;
Chorus. For his mer-cies shall en-dure, Ev - er faithful, ev - er sure.
Verse. He, with all-commanding might, Fill'd the new-made world with light:
Chorus. For his mercies shall en - dure,

FRANKFORT. 8's & 7's; or 8's, 7's, & 4, by repeating the last two lines. G. JOSEPH.

Ev - er faith-ful, ev - er sure.
Ev - er faith-ful, ev - er sure.
Bold.
Zion's King shall reign vic-to-rious; All the earth shall own his sway; He will make his kingdom glorious, He shall reign in endless day.
f
Zion's King shall reign vic-to-rious; All the earth shall own his sway; He will make his kingdom glorious, He shall reign in endless day.

BENEVENTO. 7's. Double.

SAMUEL WEBBE.

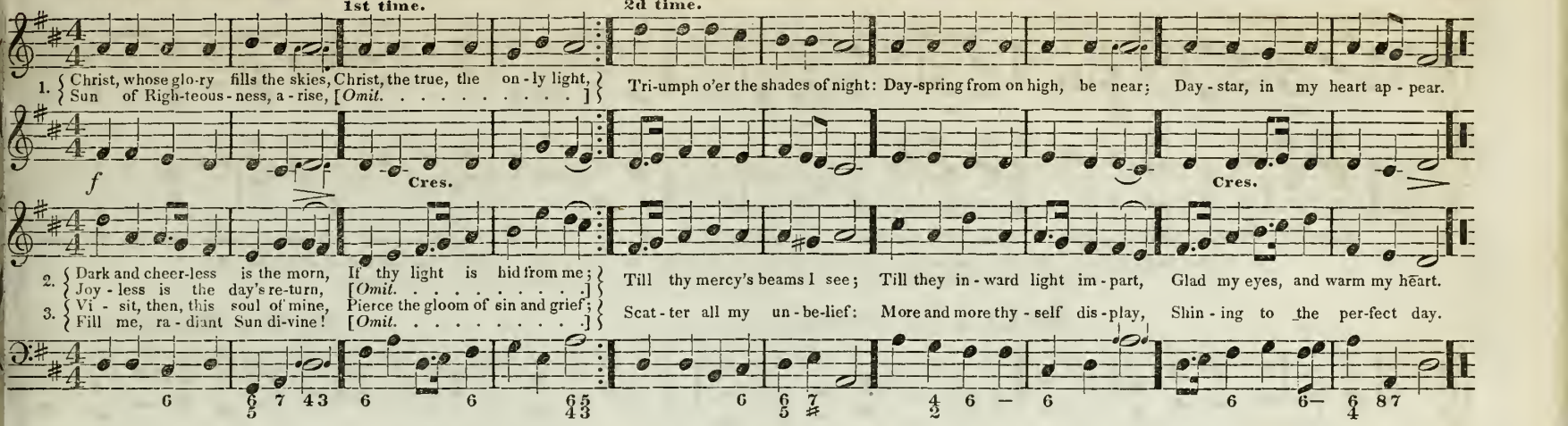
Andante.


Single Soprano voice; or one voice on a part.
Two voices.
CHORUS.
1. While with ceaseless course the sun Hasted thro' the former year, Many souls their race have run, Never more to meet us here: Many souls their race have run, Never more to meet us here:
2. Spared to see an - oth - er year, Let thy blessing meet us here; Come, thy dying work revive, Bid thy drooping garden thrive: Come, thy dy-ing work re-vive, Bid thy drooping garden thrive;
Cres.
f
3. Thanks for mercies past re-ceive, Par-don of our sins renew; Teach us, henceforth, how to live With eter-ni-ty in view: Teach us, henceforth, how to live With e-ter - ni - ty in view;
Single Soprano voice; or one voice on a part.
Two voices.
CHORUS.
Fixed in an e - ter-nal state, They have done with all below; We a lit-tle longer wait; But how little, none can know: We a lit - tle long-er wait; But how little, none can know.
Sun of righteousness, arise! Warm our hearts, and bless our eyes: Let our pray'r thy pity move; Make this year a time of love: Let our pray'r thy pi - ty move; Make this year a time of love.
Cres.
f
Bless thy word to old and young, Fill us with a Savior's love; When our life's short race is run, May we dwell with thee above: When our life's short race is run, May we dwell with thee above.

We here give this very popular tune with no more variation from the copy of the author than the English words require. It was originally written to Latin words. If any prefer to sing it as it has heretofore been published, they have only to omit the Duet passages, and sing throughout in Chorus.

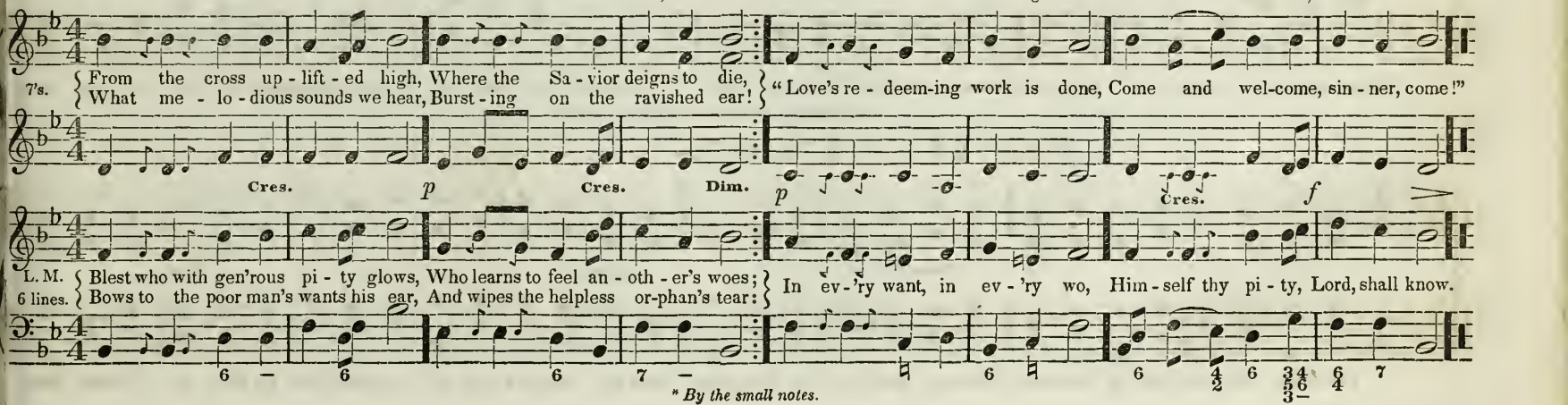
SALTA. 7's, 6 lines; or 8's & 7's.

German.


1st time.
2d time.
1. Christ, whose glo-ry fills the skies, Christ, the true, the on-ly light,
Sun of Righ-teous-ness, a-rise, [Omit. . . . .]
Tri-umph o'er the shades of night: Day-spring from on high, be near; Day-star, in my heart ap-pear.
f
Cres.
Cres.
2. Dark and cheer-less is the morn, If thy light is hid from me;
Joy-less is the day's re-turn, [Omit. . . . .]
Till thy mercy's beams I see; Till they in-ward light im-part, Glad my eyes, and warm my heart.
3. Vi-sit, then, this soul of mine, Pierce the gloom of sin and grief;
Fill me, ra-diant Sun di-vine! [Omit. . . . .]
Scat-ter all my un-be-lief: More and more thy-self dis-play, Shin-ing to the per-fect day.

ROSEFIELD. 7's; or L. M. 6 lines.*

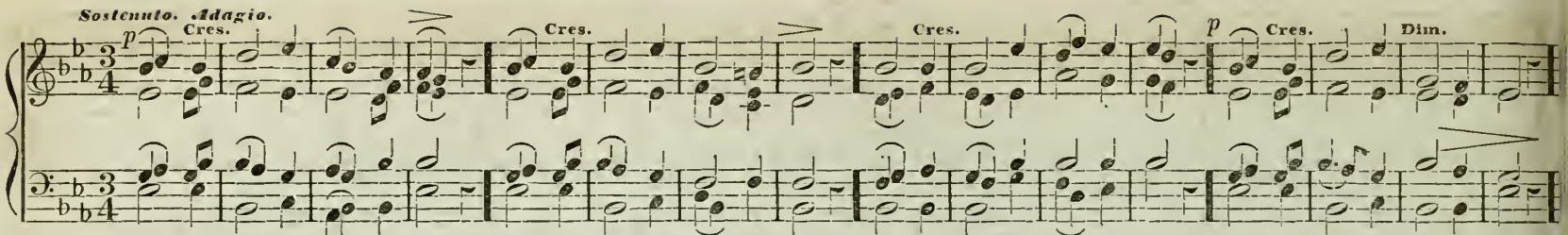
Arranged from Rev. Dr. C. MALAN, Geneva.


7's.
From the cross up-lift-ed high, Where the Sa-vior deigns to die,
What me-lo-dious sounds we hear, Burst-ing on the ravished ear!
"Love's re-deem-ing work is done, Come and wel-come, sin-ner, come!"
Cres.
p
Cres.
Dim.
p
Cres.
f
L. M. 6 lines.
Blest who with gen'rous pi-ty glows, Who learns to feel an-oth-er's woes;
Bows to the poor man's wants his ear, And wipes the helpless or-phan's tear:
In ev-'ry want, in ev-'ry wo, Him-self thy pi-ty, Lord, shall know.

* *By the small notes.*

DALLAS. 7's; or 8's & 7's.*

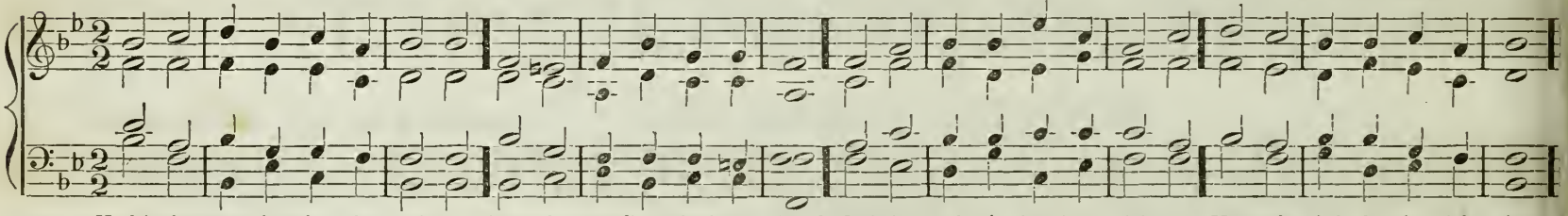
Arranged from CHERUBINI.



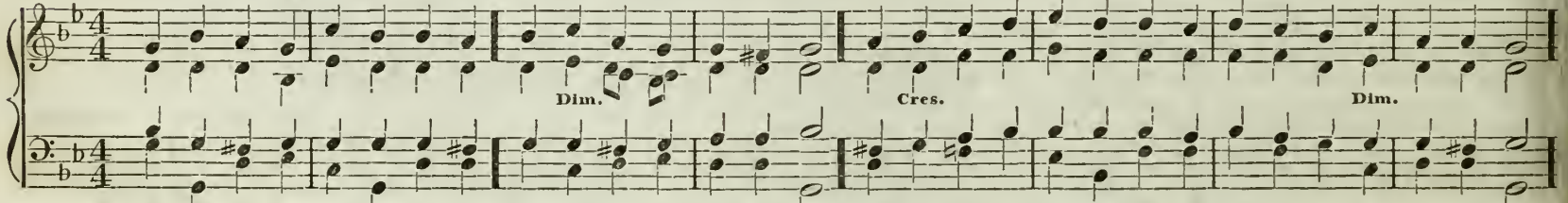
Keep me, Sa-vior, near thy side, Let thy coun-sel be my guide; Nev-er let me from thee rove, Sweet-ly draw me by thy love.

* *The present arrangement of this elegant tune brings it within the compass of cultivated voices. A choir, to sing this tune with good effect, must have made considerable progress in all those things that belong to a finished and tasteful performance.*

HOLLAND. 8's & 7's.†

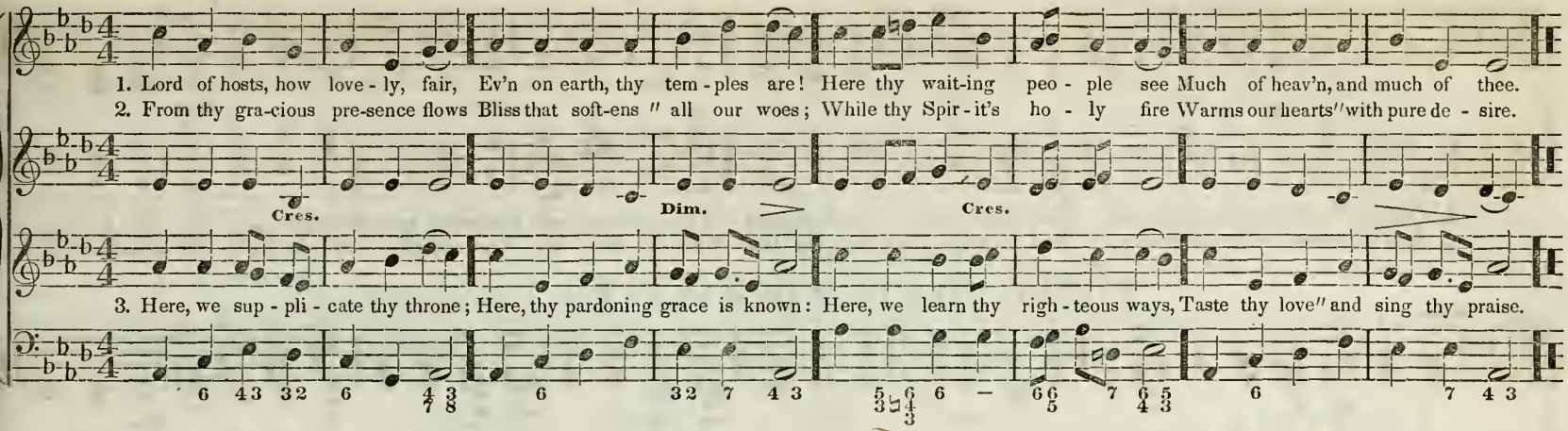
Rev. W. H. HAVERGAL.

Hark! what mean those ho - ly voi - ces, Sweet-ly sounding" thro' the skies? Lo! th'an-gel - ic host" re - joi - ces, Heavenly hal - le - lu - jahs rise.

† *Originally written in notes of equal length.*

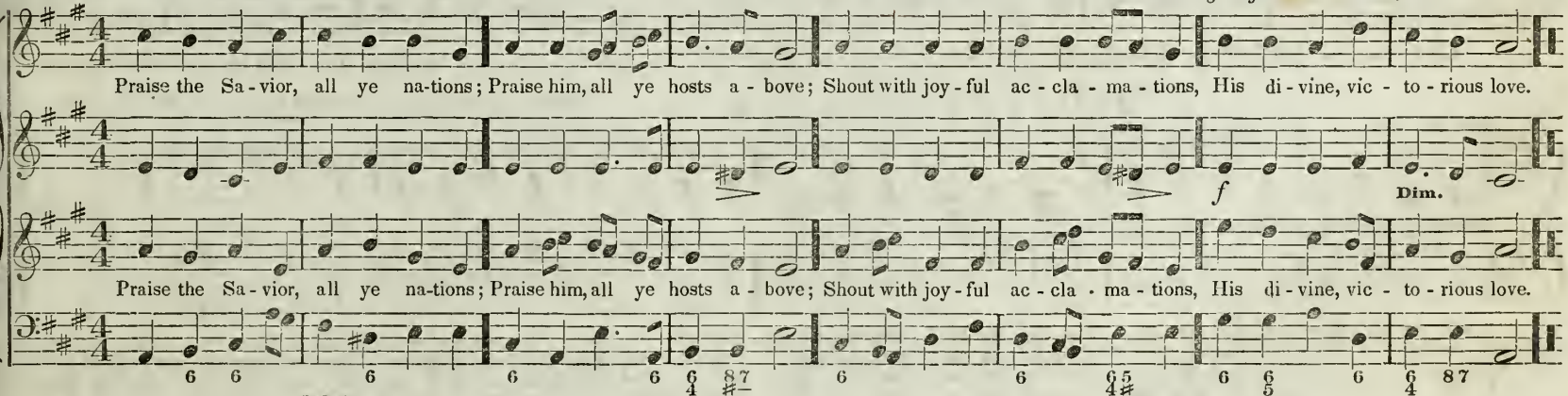
CARVER. 8's & 7's; or 7's.

Dread Je - ho - vah! God of na-tions! From thy tem - ple" in the skies, Hear thy peo-ple's sup - pli - ca-tions, Now for their de - liv'rance rise.

OPORTO. 7's; or 8's & 7's.

WILLIAM MASON.

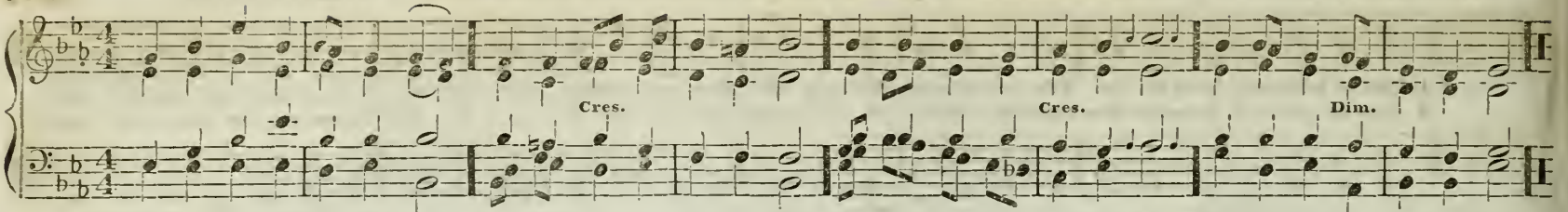

1. Lord of hosts, how love - ly, fair, Ev'n on earth, thy tem - ples are! Here thy wait-ing peo - ple see Much of heav'n, and much of thee.
2. From thy gra-cious pre-sence flows Bliss that soft-ens " all our woes; While thy Spir - it's ho - ly fire Warms our hearts" with pure de - sire.
Cres.
Dim.
Cres.
3. Here, we sup - pli - cate thy throne; Here, thy pardoning grace is known: Here, we learn thy righ - teous ways, Taste thy love" and sing thy praise.

CARLTON. 8's & 7's.*

SALVATOR ROSA.
Arranged by Dr. GAUNTLETT.

Praise the Sa - vior, all ye na-tions; Praise him, all ye hosts a - bove; Shout with joy - ful ac - cla - ma - tions, His di - vine, vic - to - rious love.
f
Dim.
Praise the Sa - vior, all ye na-tions; Praise him, all ye hosts a - bove; Shout with joy - ful ac - cla - ma - tions, His di - vine, vic - to - rious love.

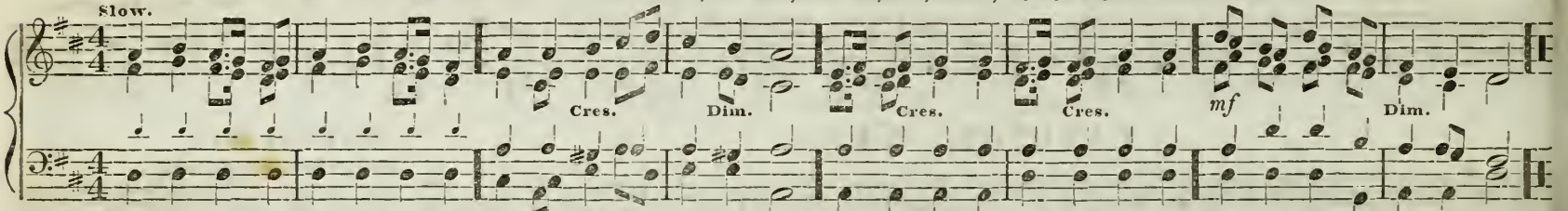
* *Transposed from B♭.*

KIDRON. 7's; or 8's & 7's. 6 lines, by repeating the first two lines. WILLIAM MASON, 1845.



1. Oh how blest the man, whose ear Im-pious coun-sel " shuns to hear ; Who nor loves " nor treads the way, Where the sons of fol - ly stray : —
2. But, impressed with sacred awe, Med - i - tates, great God, thy law : This by day " his fixed em-ploy, This by night " his con-stant joy.

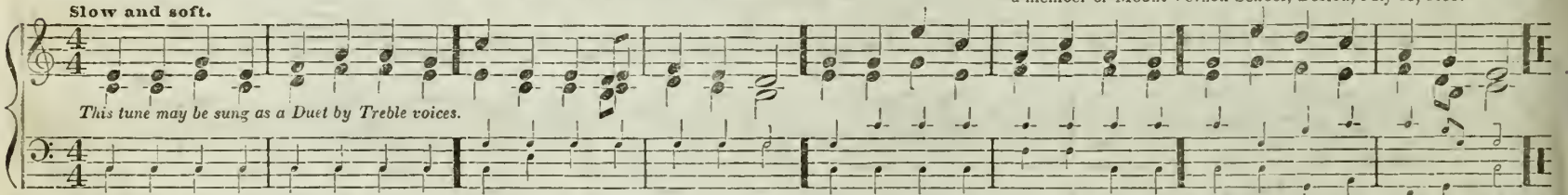
SICILY. 8's & 7's; or 7's; or 8's, 7's, & 4; by repeating the first two lines.



Lord, dis-miss us with thy blessing, Fill our hearts with joy and peace ; Let us each thy love pos - sessing, Tri-umph in re-deem-ing grace.

MOUNT VERNON. 8's & 7's.

Originally written on the occasion of the death of Miss M. J. C., a member of Mount Vernon School, Boston, July 13, 1833.



1. Sis - ter, thou wast mild and love - ly, Gen - tle as the sum-mer breeze, Pleasant as the air of eve-ning When it floats a - mong the trees.
2. Peaceful be thy si - lent slumber, Peace-ful in the grave so low ; Thou no more wilt join our num-ber, Thou no more our songs shall know.
3. Dearest sis - ter, thou hast left us, *Here* thy loss we deep - ly feel ; But 'tis God that hath be - reft us, He can all our sor-row heal.
4. Yet a - gain we hope to meet thee, When the day of life is fled, Then in heav'n, with joy to greet thee, Where no fare-well tear is shed.

PRAGUE. 8's & 7's; or 8's Peculiar by the small notes.

8's & 7's. Brightness of the Father's glo - ry! Shall thy praise un - ut - tered lie? Break, each tongue, such guil - ty si-lence, Praise the Lord, who came to die.

8's Peculiar. Bless-ed be thy name for - ev - er, Thou of life the glo - rious Giver; { Thou canst guard thy creatures, sleeping; / Heal the heart long broke with weeping, } Heal the heart long broke with weeping.

BETAH. 8's & 7's.

C. von WEBER.

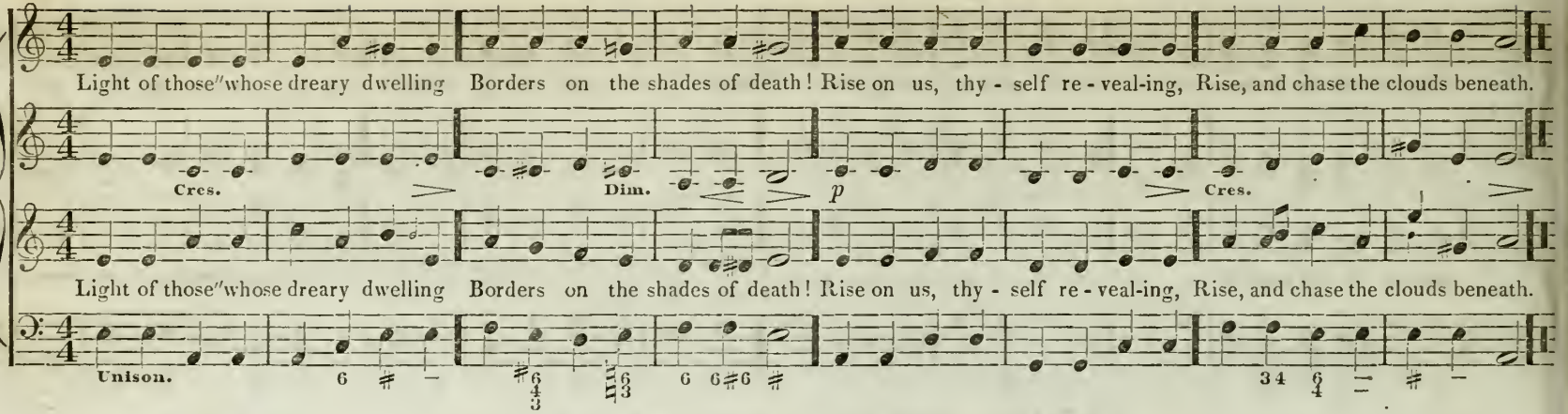
1. Crown his head with end - less blessing, Who, in God the Father's name, With com - pas - sion nev - er ceas-ing, Comes, sal - va - - - tion to pro-claim.
2. Lo! Je - ho-vah, we a-dore thee! Thee, our Sa - vior! thee, our God! From thy throne, let beams of glo - ry Shine thro' all . . . the world a-broad.

p Cres. *mp* *f* Cres.

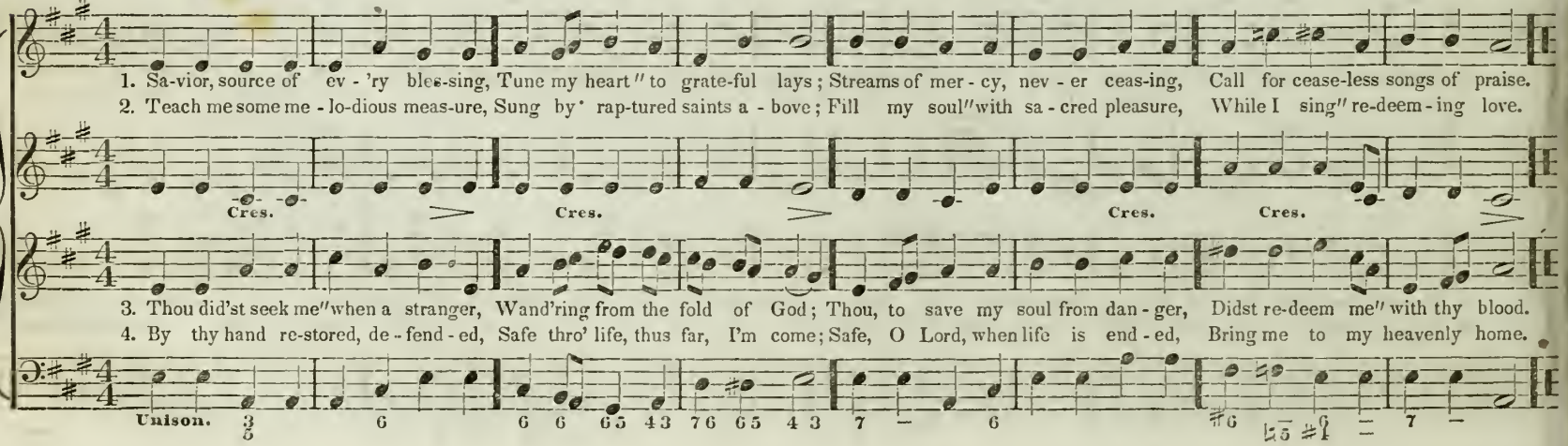
3. Je - sus, thee our Sa - vior hail-ing, Thee our God in praise we own; High-est hon - ors, nev - er fail - ing, Rise e - ter - - - nal round thy throne.
4. Now, ye saints, his pow'r con - fessing, In your grate - ful strains a-dore; For his mer - cy, nev - er ceas - ing, Flows, and flows . . . for - ev - er-more.

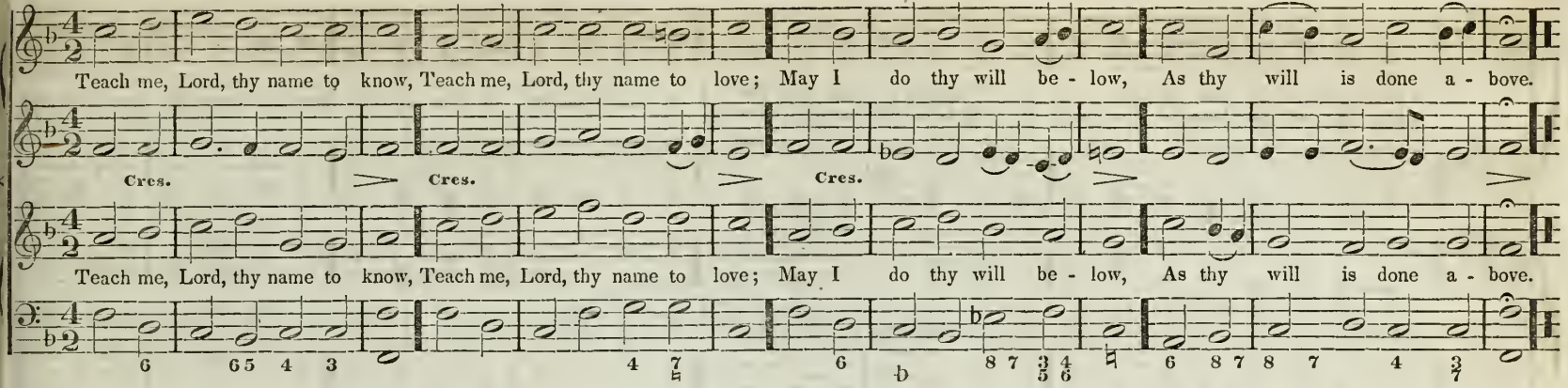
Hal - le - lu - jah! Hal - le - lu - jah! A - men! A - - - - - - - men.

LEGHORN. 8's & 7's; 7's; or 8's, 7's, & 4, by repeating the first two lines. H. ZEUNER.

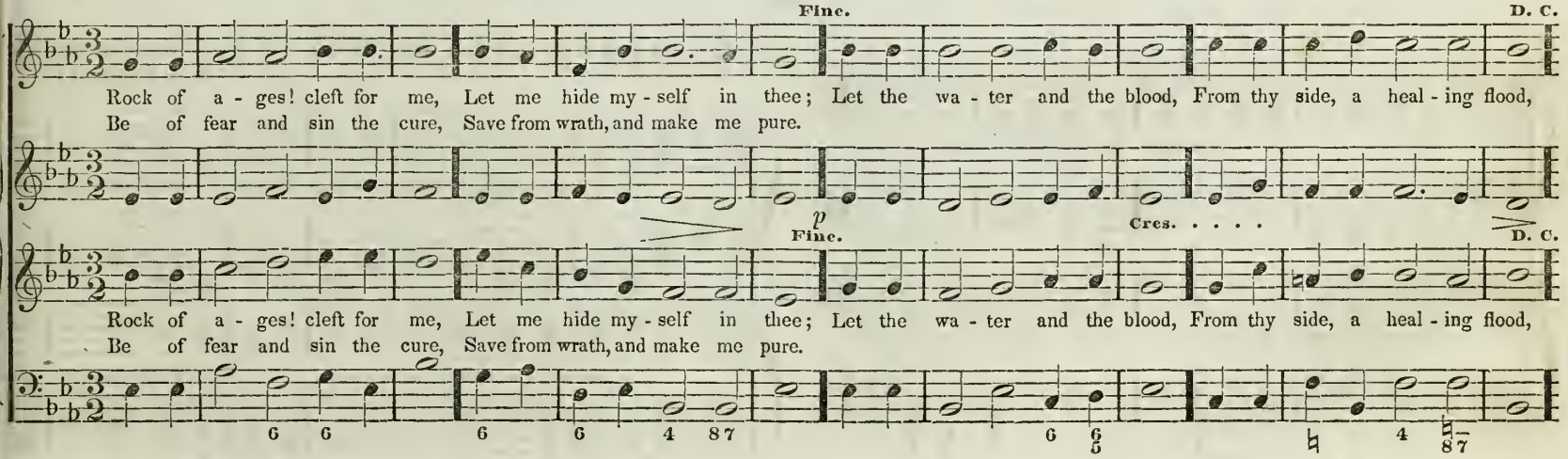

Light of those"whose dreary dwelling Borders on the shades of death! Rise on us, thy - self re - veal-ing, Rise, and chase the clouds beneath.
Cres.
Dim.
p
Cres.
Light of those"whose dreary dwelling Borders on the shades of death! Rise on us, thy - self re - veal-ing, Rise, and chase the clouds beneath.
Unison.

ROTTERDAM. 8's & 7's; 7's; or 8's, 7's, & 4, by repeating the first two lines. H. ZEUNER.


1. Sa-vior, source of ev - 'ry bles-sing, Tune my heart" to grate-ful lays; Streams of mer - cy, nev - er ceas-ing, Call for cease-less songs of praise.
2. Teach me some me - lo-dious meas-ure, Sung by' rap-tured saints a - bove; Fill my soul"with sa - cred pleasure, While I sing" re-deem - ing love.
Cres.
Cres.
Cres.
Cres.
3. Thou did'st seek me"when a stranger, Wand'ring from the fold of God; Thou, to save my soul from dan - ger, Didst re-deem me" with thy blood.
4. By thy hand re-stored, de - fend - ed, Safe thro' life, thus far, I'm come; Safe, O Lord, when life is end - ed, Bring me to my heavenly home.
Unison.


Teach me, Lord, thy name to know, Teach me, Lord, thy name to love; May I do thy will be - low, As thy will is done a - bove.
Cres.
Cres.
Cres.
Teach me, Lord, thy name to know, Teach me, Lord, thy name to love; May I do thy will be - low, As thy will is done a - bove.

EFFEL. 7's.


Fine.
D. C.
Rock of a - ges! cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy side, a heal - ing flood,
Be of fear and sin the cure, Save from wrath, and make me pure.
p
Fine.
Cres. . . . .
D. C.
Rock of a - ges! cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy side, a heal - ing flood,
Be of fear and sin the cure, Save from wrath, and make me pure.

LITTLE. 8's & 7's. Double; or 8's Peculiar.

Old Melody.*

{Love di - vine, all love ex - cel - ling! Joy of heav'n, to earth come down:
{Fix in us " thy hum-ble dwel-ling, All thy faith - ful mer-cies crown:} Je - sus! thou art all com - pas-sion, Pure, un-bound-ed love thou art;

Cres. *f* *f*

8's Peculiar. {Laud-ed be thy name for - ev - er, Thou of life the Guard and Giver!
{Thou who slumb'rest not, nor sleep-est, Blest are they thou kind - ly keepest!} God of still-ness, and of mo-tion, Of the rain-bow, and the o-cean,

6 $\frac{5}{4}$ $\frac{}{3}$ 6 6 #

Vi - sit us with thy sal - va tion, En - ter ev'- ry trembling heart!

mp Cres.

Of the mountain, rock, and riv - er, Lauded be thy name forev-er!

6 $\frac{4}{2}$ $\frac{6}{5}$ 6 6 $\frac{6}{4}$ $\frac{5}{3}$

* *Beautiful and strong.*

St. ASAPH. 8's & 7's; or 8's, 7's, & 4. *On a Ground Bas*

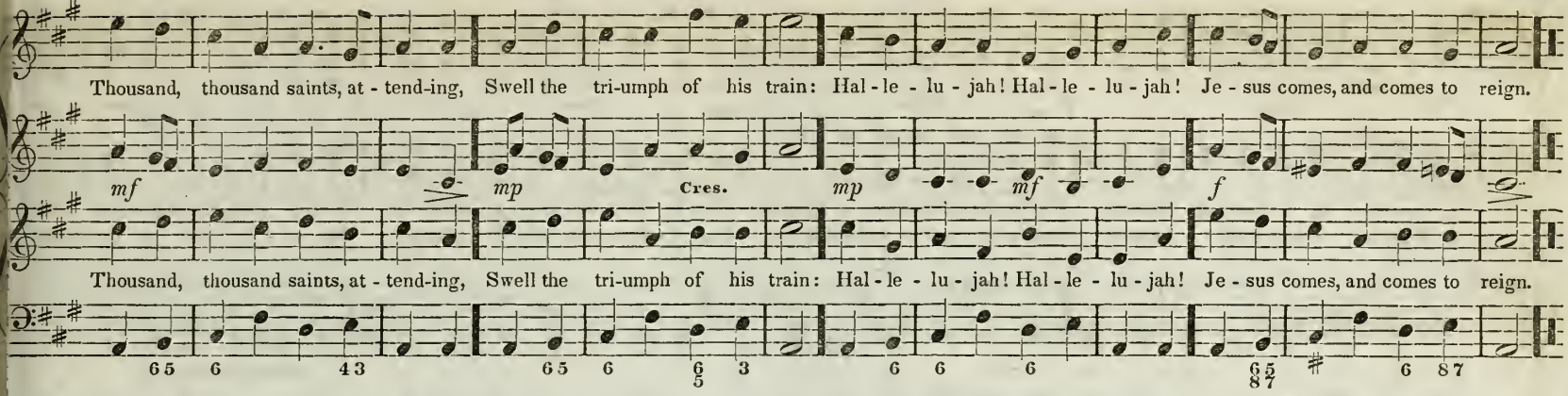
Rev. W. H. HAVERGAL.

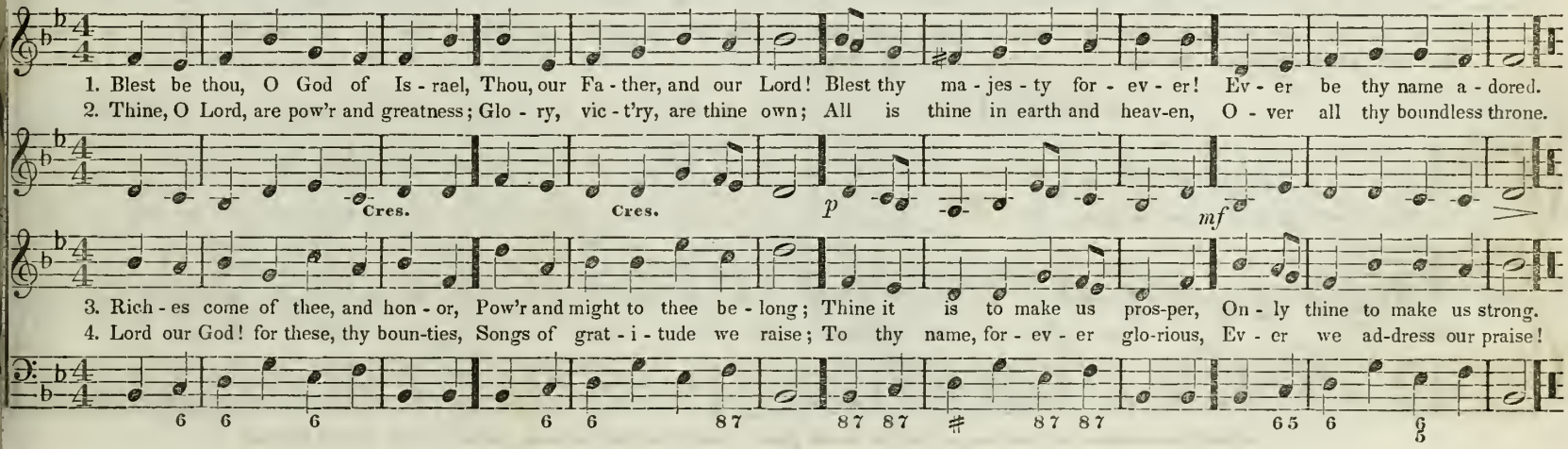
Lo! he comes, with clouds de-scending, Once for fa - vored sin-ners slain!

mf *mp*

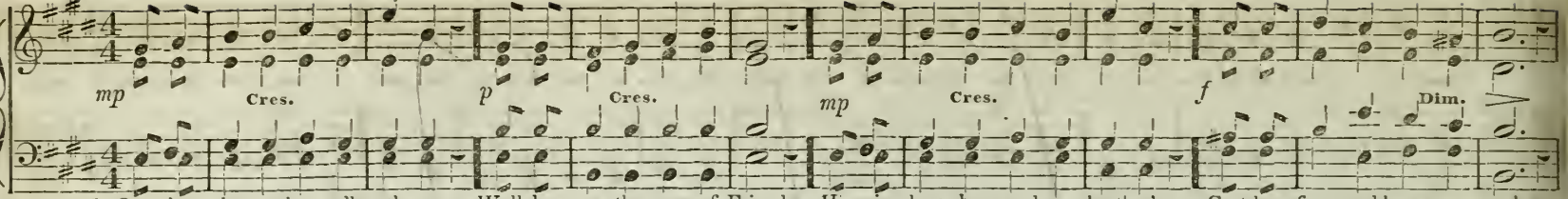
Lo! he comes, with clouds de-scending, Once for fa - vored sin-ners slain!

6 6 6 6 5 6

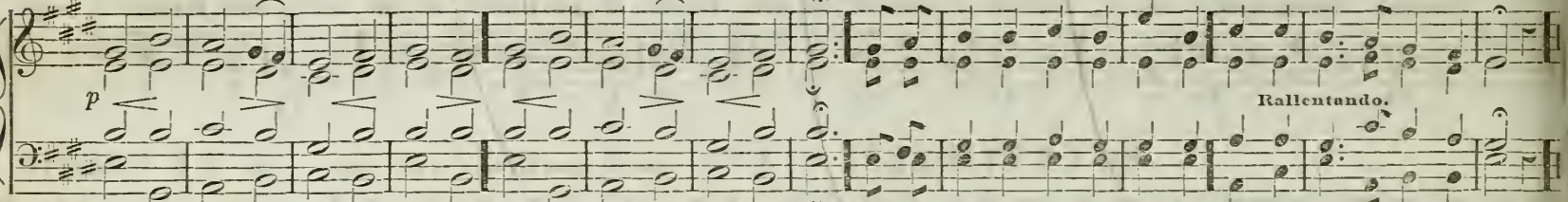

Thousand, thousand saints, at - tend-ing, Swell the tri-umph of his train: Hal - le - lu - jah! Hal - le - lu - jah! Je - sus comes, and comes to reign.
mf
mp
Cres.
mp
mf
f
Thousand, thousand saints, at - tend-ing, Swell the tri-umph of his train: Hal - le - lu - jah! Hal - le - lu - jah! Je - sus comes, and comes to reign.

St. KENTIGERN. 8's & 7's. *On the same Ground as St. Asaph.* Rev. W. H. HAVERGAL.

1. Blest be thou, O God of Is - rael, Thou, our Fa - ther, and our Lord! Blest thy ma - jes - ty for - ev - er! Ev - er be thy name a - dored.
2. Thine, O Lord, are pow'r and greatness; Glo - ry, vic - t'ry, are thine own; All is thine in earth and heav-en, O - ver all thy boundless throne.
Cres.
Cres.
p
mf
3. Rich - es come of thee, and hon - or, Pow'r and might to thee be - long; Thine it is to make us pros-per, On - ly thine to make us strong.
4. Lord our God! for these, thy boun-ties, Songs of grat - i - tude we raise; To thy name, for - ev - er glo-rious, Ev - er we ad-dress our praise!

ROSA. 8's & 7's. Double.



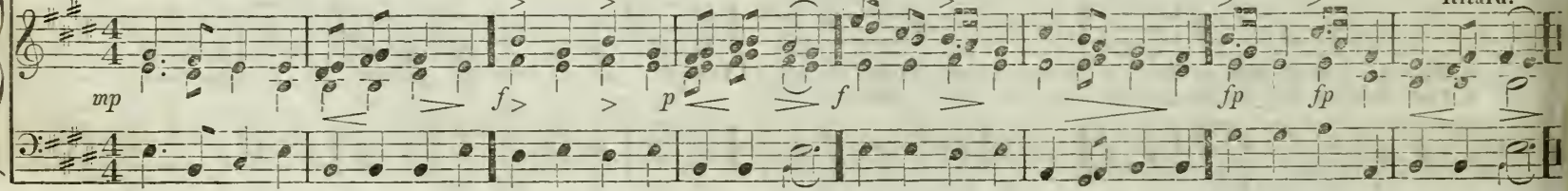
1. One there is, a - bove all oth-ers, Well de-serves the name of Friend; His is love be - yond a brother's, Cost-ly, free, and knows no end.
2. When he liv'd on earth a - ba-sed, FRIEND OF SINNERS was his name; Now, a - bove all glo - ry rai-sed, He re - joi - ces in the same.



Which of all our friends, to save us Could, or would have shed his blood? But this Sa - vior died to have us Re - con-ciled in him to God.
Oh! for grace our hearts to soft - en! Teach us, Lord, at length to love; We, a - las! for - get too oft - en What a Friend we have a - bove.

WORTHING.* 8's & 7's; or 8's, 7's, & 4, by repeating the first two lines. SCHULTZ.

Glo-rious things of thee are spoken, Zi - on, ci - ty of our God; He, whose word can ne'er be broken, Chose thee for his own a - bode.



* *No other than a well-trained choir can produce the smooth, gentle, blending, carefully-increasing, and diminishing style of this tune.*

CADIZ. 8's & 7's; or 7's.

CHORUS. SOLO. (Last time CHORUS.) SOLO. D. C.

1. Praise to thee, thou great Cre - a - tor! Praise to thee" from ev - 'ry tongue:
Join, my soul, with ev - 'ry creature, Join the u - ni - ver - sal song.
Hail the God" of our sal - va-tion! Praise him for his love di - vine.

2. Father! Source of all com-passion! Pure, un-bounded grace is thine:

Cres. Cres. *mf* *mp* D. C.

3. For ten thousand blessings giv-en, For the hope" of fu - ture joy,
Sound his praise" thro' earth and heaven, Sound Je-ho-vah's praise on high.
There, en - rap-tured, fall be - fore him, Lost in won-der, love, and praise.

4. Joy-ful - ly on earth" a-dore him, Till in heav'n" our song we raise;

LEEDS. 8's & 7's; or 8's, 7's, & 4, by repeating the first two lines.

Arranged from a tune by MATTHEW CAMIDGE, Organist of the Cathedral, York, England.

Savior, source of ev-'ry bles-sing, Tune my heart" to grate-ful lays; Streams of mer - cy, nev - er ceas-ing, Call for cease-less songs of praise.

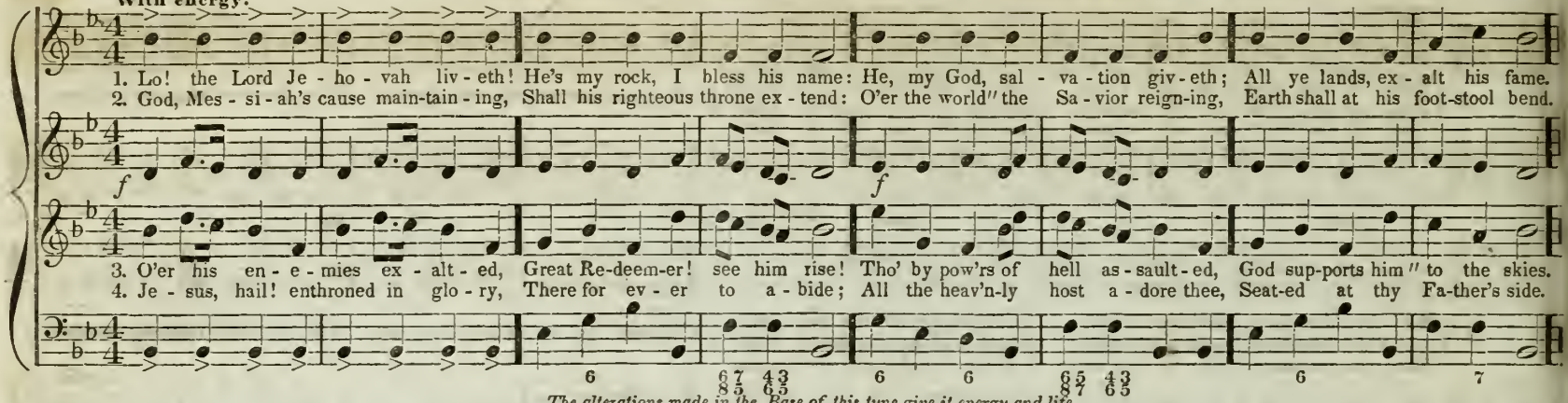
Cres. *f*

Savior, source of ev-'ry bles-sing, Tune my heart" to grate-ful lays; Streams of mer - cy, nev - er ceas-ing, Call for cease-less songs of praise.

[27]

WILMOT. 8's & 7's.

Arranged from C. M. von WEBER.

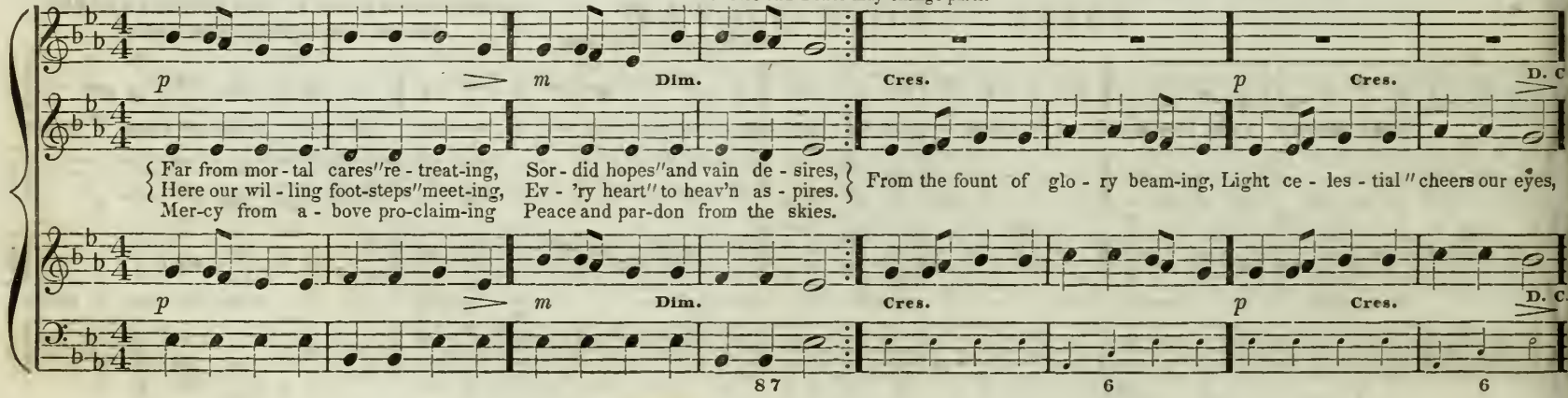

With energy.
1. Lo! the Lord Je - ho - vah liv - eth! He's my rock, I bless his name: He, my God, sal - va - tion giv - eth; All ye lands, ex - alt his fame.
2. God, Mes - si - ah's cause main-tain - ing, Shall his righteous throne ex - tend: O'er the world" the Sa - vior reign-ing, Earth shall at his foot-stool bend.
f
f
3. O'er his en - e - mies ex - alt - ed, Great Re-deem-er! see him rise! Tho' by pow'rs of hell as - sault - ed, God sup-ports him" to the skies.
4. Je - sus, hail! enthroned in glo - ry, There for ev - er to a - bide; All the heav'n-ly host a - dore thee, Seat-ed at thy Fa-ther's side.
6
6 7 4 3 / 8 5 6 5
6
6
6 5 4 3 / 8 7 6 5
6
7

The alterations made in the Base of this tune give it energy and life.

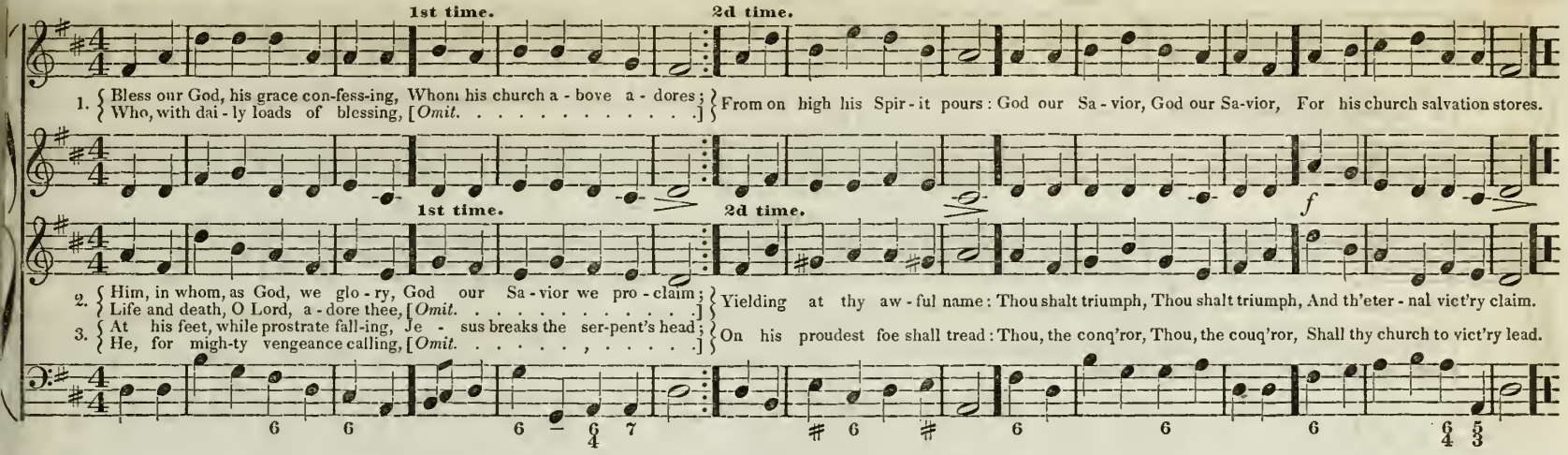
GREENVILLE. 8's & 7's. Double.

J. J. ROUSSEAU, 1775.

Treble and Tenor may change parts.

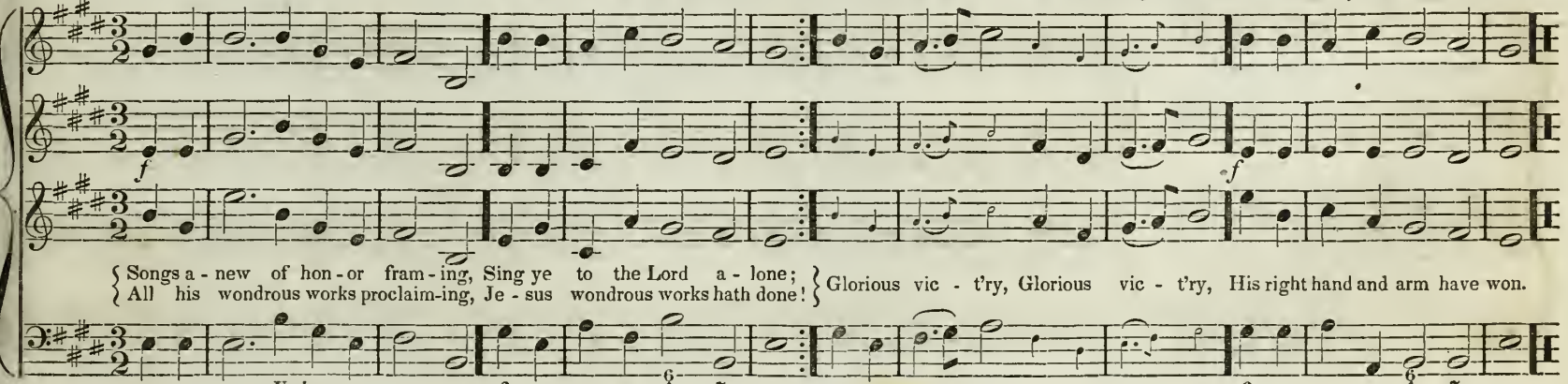

p
m
Dim.
Cres.
p
Cres.
D. C
Far from mor - tal cares" re - treat-ing, Sor - did hopes" and vain de - sires,
Here our wil - ling foot-steps" meet-ing, Ev - 'ry heart" to heav'n as - pires.
Mer-cy from a - bove pro-claim-ing Peace and par-don from the skies.
From the fount of glo - ry beam-ing, Light ce - les - tial" cheers our eyes,
p
m
Dim.
Cres.
p
Cres.
D. C.
8 7
6
6

RAVENNA. 8's, 7's, & 4; or 8's & 7's, 6 lines.


1st time.
2d time.
1. Bless our God, his grace con-fess-ing, Whom his church a - bove a - dores; Who, with dai - ly loads of blessing, [Omit. . . . . .] From on high his Spir - it pours: God our Sa - vior, God our Sa-vior, For his church salvation stores.
1st time.
2d time.
2. Him, in whom, as God, we glo - ry, God our Sa - vior we pro - claim; Life and death, O Lord, a - dore thee, [Omit. . . . . .] Yielding at thy aw - ful name: Thou shalt triumph, Thou shalt triumph, And th'eter - nal vict'ry claim.
3. At his feet, while prostrate fall-ing, Je - sus breaks the ser-pent's head; He, for migh-ty vengeance calling, [Omit. . . . . .] On his proudest foe shall tread: Thou, the conq'ror, Thou, the couq'ror, Shall thy church to vict'ry lead.

TAMWORTH. 8's, 7's, & 4.

From an old Scotch Melody.
First arranged as a Psalm Tune by LOCKHART.


Songs a - new of hon - or fram - ing, Sing ye to the Lord a - lone; All his wondrous works proclaim-ing, Je - sus wondrous works hath done! Glorious vic - t'ry, Glorious vic - t'ry, His right hand and arm have won.
Unison.

ROCHDALE. 8's, 7's, & 4.

Arranged from MAZZINGHI.

1st time. 2d time.

1. Guide me, O thou great Je-ho-vah, Pil-grim thro' this barren land:
I am weak, but thou art mighty; [*Omit.* . . . . .]
Hold me with thy pow'rful hand: Bread of heaven, Bread of heaven, Feed me till I want no more,

f *p* *f*

1st time. 2d time.

2. O-pen now the crystal fountain, Whence the healing streams do flow;
Let the fi - ery cloudy pil - lar [*Omit.* . . . . .]
Lead me all my journey thro': Strong Deliv'rer, Strong Deliv'rer, Be thou still my strength & shield,

3. When I tread the verge of Jordan, Bid my anxious fears subside:
Bear me thro' the swelling current, [*Omit.* . . . . .]
Land me safe on Canaan's side; Songs of praises, Songs of praises I . will ev - er give to thee,

Unison.

Feed me till I want no more.

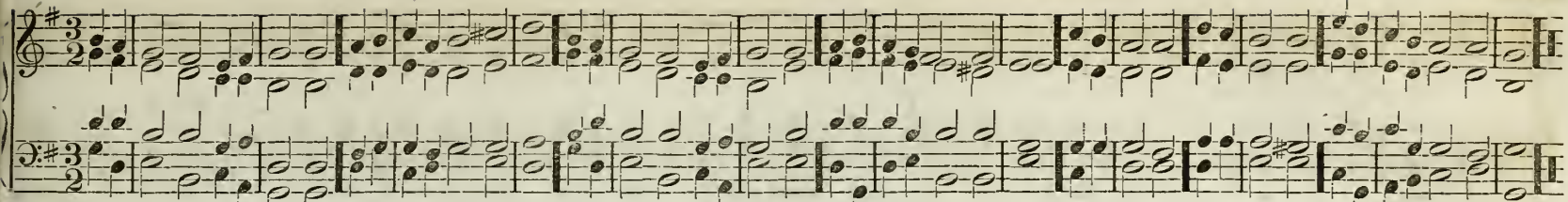
Be thou still my strength and shield.
I will ev - er give to thee.

HAMDEN. 8's, 7's, & 4.

L. MASON, 1843.

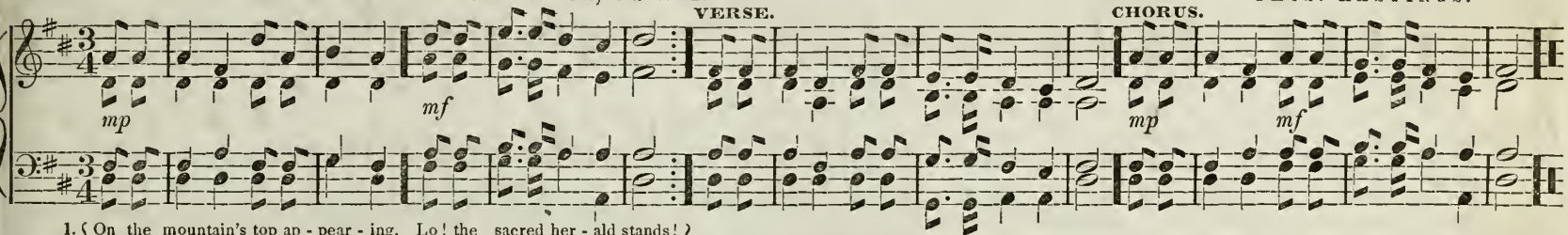
Cres.

JUDITH. 8's, 7's & 4.

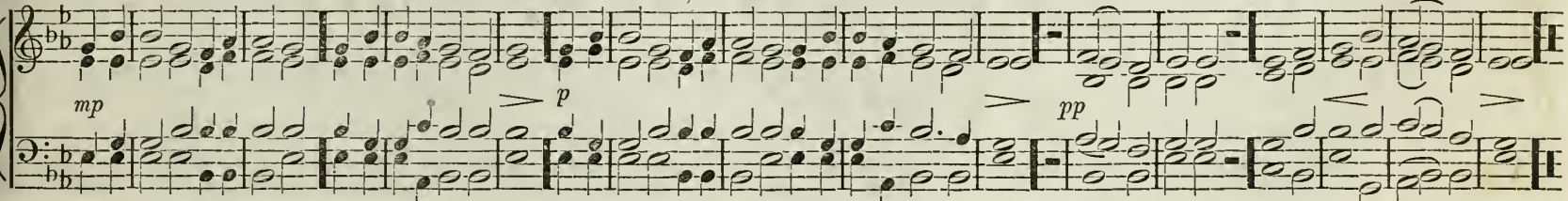


1. See from Zion's sacred mountain, Streams of living water flow ; God has opened there a fountain That supplies the world below. They are blessed, They are blessed, Who its sovereign virtues know.
2. Thro' ten thousand channels flowing, Streams of mercy find their way; Life and health and joy bestowing, Waking beauty from decay. O ye na - tions, O ye na-tions, Hail the long expected day.
3. Gladdened by the flowing treasure, All en-riching as it goes ; Lo, the desert smiles with pleasure, Buds and blossoms as the rose. Lo, the desert, Lo, the des-ert Sings for joy where'er it flows.

ZION. 8's, 7's & 4.

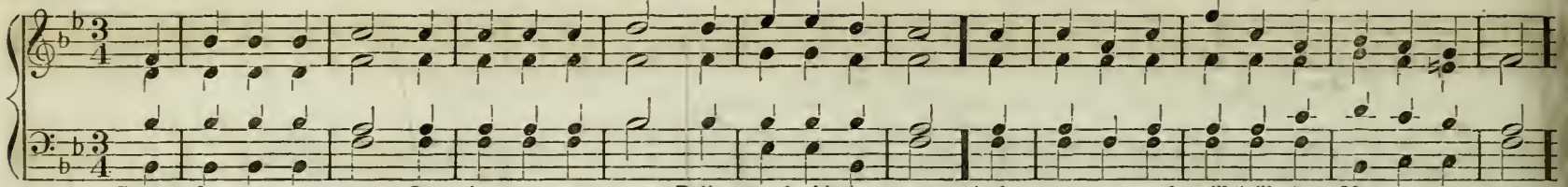
THOS. HASTINGS.

1. On the mountain's top ap - pear - ing, Lo! the sacred her - ald stands! Welcome news to Zi - on bear - ing, Zi - on long in hos - tile lands. Mourning captive! God himself shall loose thy bands : Mourning captive! God himself shall loose thy bands.
2. Lo! thy sun is risen in glo - ry! God him - self ap-pears thy friend; All thy foes shall flee be - fore thee ; Here their boasted triumphs end : Great de-liverance Zi-on's King will sure-ly send: Great de - liverance Zi - on's King will sure-ly send.
3. En - e - mies no more shall trou-ble ; All thy wrongs shall be redressed ; For thy shame thou shalt have double, In thy Ma-ker's fa - vor blest: All thy conflicts End in an e - ter - nal rest: All thy con-flicts End in an e - ter - nal rest.

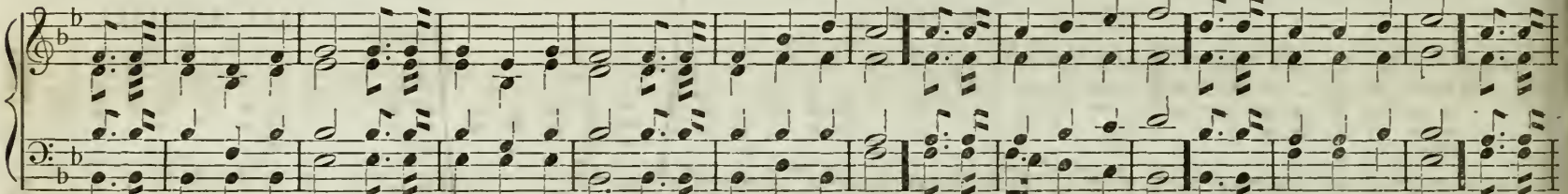
FENWICK. 8's, 7's & 4.



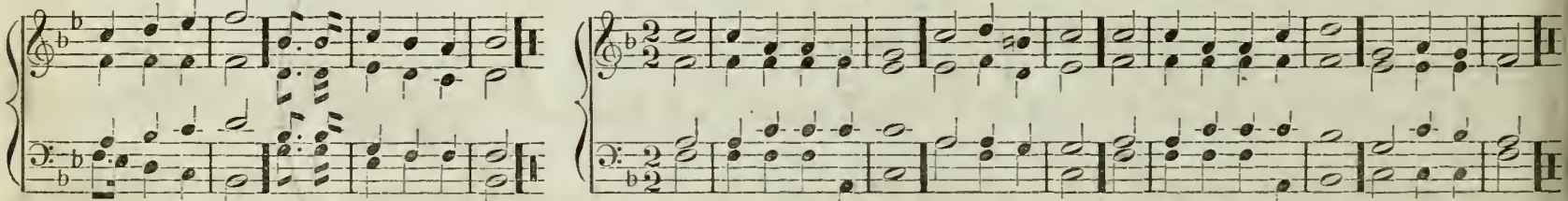
1. Tossed no more on life's rough billow, All the storms of sorrow fled, Death hath found a quiet pillow For the faithful Christian's head : Peace-ful slum-bers Guarding o'er her [*his*] lowly bed.
2. O may we be re-u - ni - ted, To the spirits of the just ; Leaving all that sin hath blighted With corruption, in the dust. Hear us, Je - sus, Thou our Lord, our life, our trust.

CROWELL. 5's & 11's.

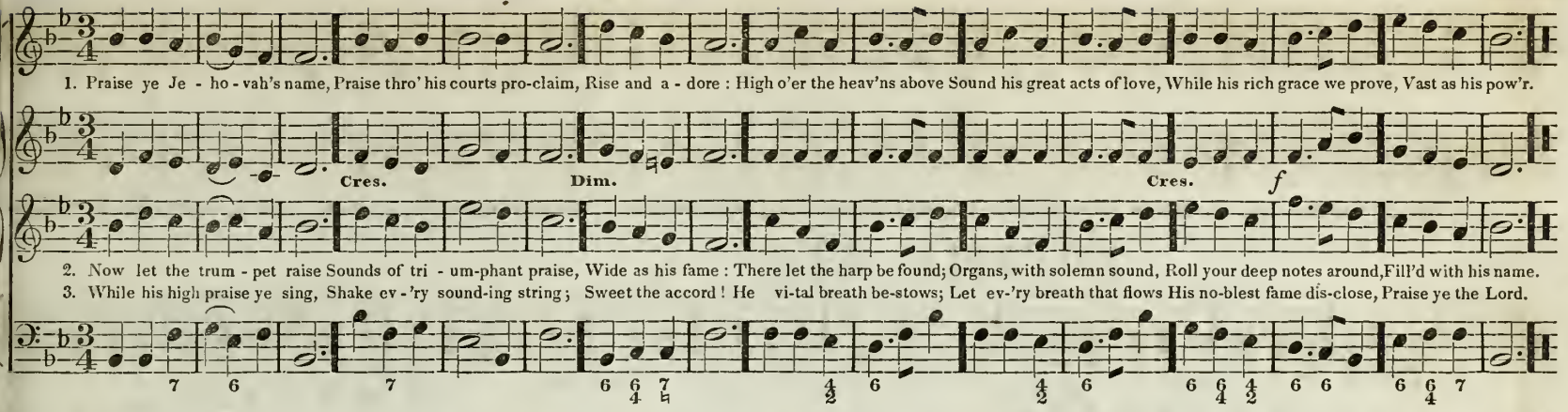

1. Come, let us a - new Our jour - ney pur - sue, Roll round with the year, And nev - er stand still "till the Mas - ter ap - pear;
2. Our life is a dream; Our time, as a stream Glides swift - ly a - way, And the fu - gi - tive mo-ment "re - fu - ses to stay;
3. Oh! that each, in the day Of his com-ing may say, 'I have fought my way through, I have fin-ish'd the work "thou didst give me to do;'


His a - dor - a - ble will, Let us glad - ly ful - fill, And our tal - ents im - prove, By the pa-tience of hope "And the la - bor of love: By the
The ar - row is flown; The mo-ment is gone; The mil - len - ni - al year Rushes on to our view, And e - ter - ni - ty's near: Rushes
O that each from his Lord May re - ceive the glad word, 'Well and faith-ful - ly done; En - ter in - to my joy, And sit down on my throne: En - ter

HYMN. "To-day, the Savior calls." 6's & 4's. L. MASON.

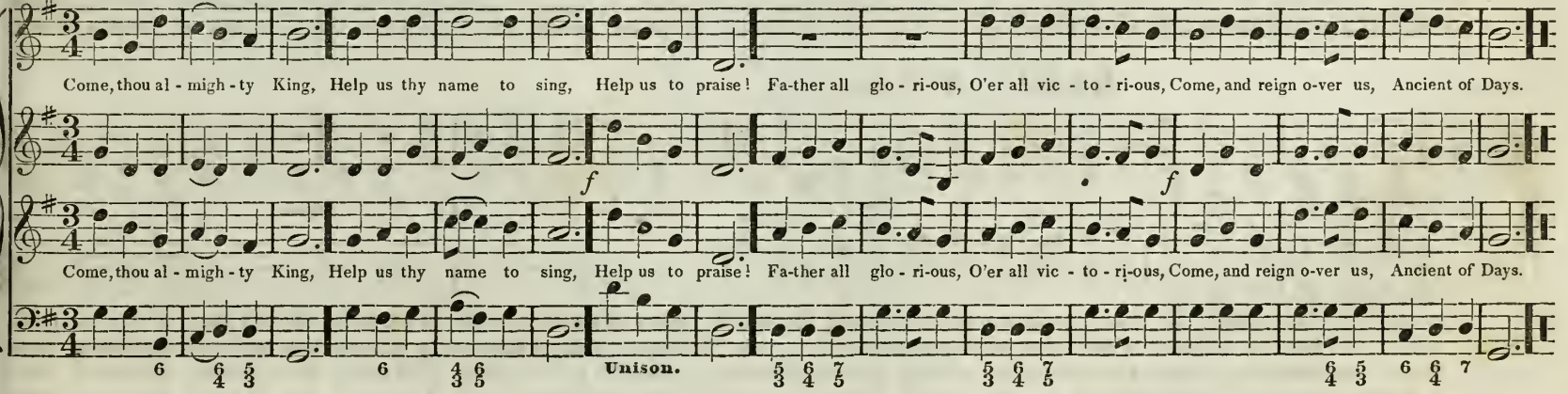

pa-tience of hope, And the la - bor of love.
on to our view, And e - ter - ni - ty's near.
in - to my joy, And sit down on my throne.'
1. To - day, the Sa-vior calls, Ye wand'rers home; O ye benight-ed souls, Why longer roam.
2. To - day, the Sa-vior calls, O hear him now: Within these sa-cred walls To Je - sus bow.

ZAMORA. 6's & 4's.


1. Praise ye Je - ho - vah's name, Praise thro' his courts pro-claim, Rise and a - dore : High o'er the heav'ns above Sound his great acts of love, While his rich grace we prove, Vast as his pow'r.
Cres.
Dim.
Cres.
f
2. Now let the trum - pet raise Sounds of tri - um-phant praise, Wide as his fame : There let the harp be found; Organs, with solemn sound, Roll your deep notes around, Fill'd with his name.
3. While his high praise ye sing, Shake ev - 'ry sound-ing string; Sweet the accord ! He vi-tal breath be-stows; Let ev-'ry breath that flows His no-blest fame dis-close, Praise ye the Lord.

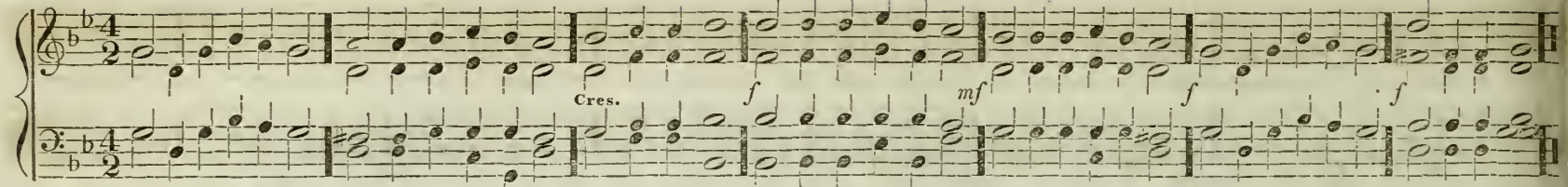
ITALIAN HYMN. 6's & 4's.

GIARDINI.

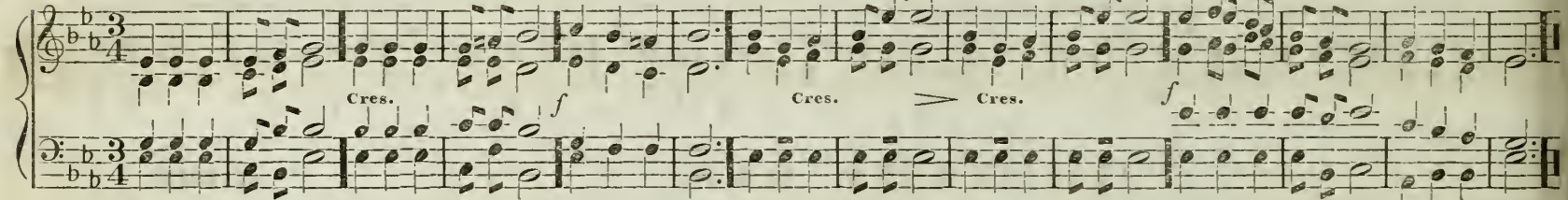

Come, thou al - migh - ty King, Help us thy name to sing, Help us to praise ! Fa-ther all glo - ri-ous, O'er all vic - to - ri-ous, Come, and reign o-ver us, Ancient of Days.
f
f
Come, thou al - migh - ty King, Help us thy name to sing, Help us to praise ! Fa-ther all glo - ri-ous, O'er all vic - to - ri-ous, Come, and reign o-ver us, Ancient of Days.
Unison.

BRIMFIELD. 6's & 4's.

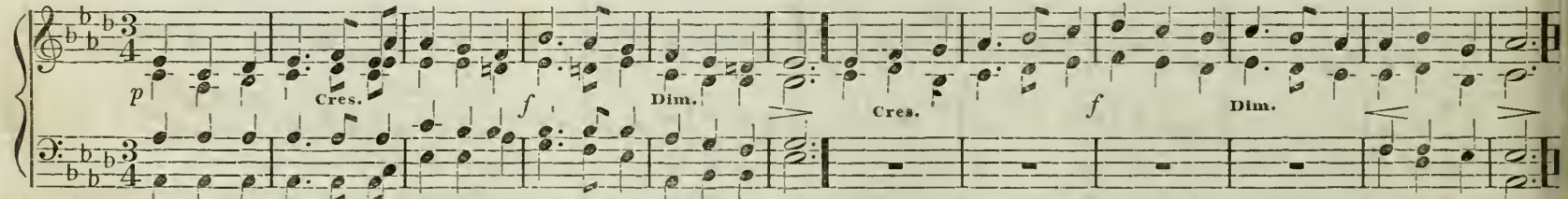
Treble and Tenor may be inverted.



Glo - ry to God on high! Let heav'n and earth reply, 'Praise ye his name!' Angels, his love adore, Who all our sorrows bore; Saints, sing forevermore, 'Worthy the Lamb!

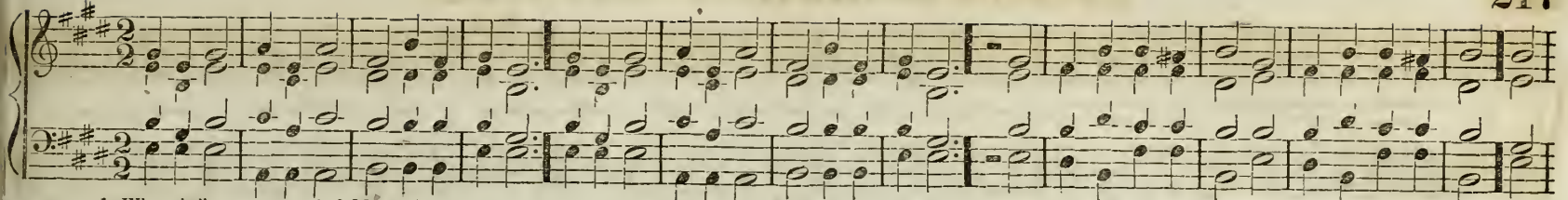
COLUMBIA. 6's & 4's.

1. God bless our na-tive land, Firm may she ev-er stand, Thro' storm and night! When the wild tempests rave, Ruler of wind and wave! Do thou our country save, By thy great might.
2. For her our pray'r shall rise, To God a-bove the skies; On him we wait; Thou who art ev - er nigh, Guarding with watchful eye, To thee a - loud we cry, God save the state.

MARA. 6's & 4's.



1. Low - ly and sol-emn be Thy children's cry to thee, Fa-ther di - vine, A hymn of suppliant breath, Owning that life and death A - like are thine.
2. O Fa - ther, in that hour, When earth all helping pow'r Shall dis-a - vow; When spear, and shield, and crown In faint-ness are cast down, Sustain us thou.
3. By him who bow'd, to take The death-cup for our sake, The thorn, the rod; From whom the last dis - may Was not to pass a - way; Aid us, O God.
4. While trembling o'er the grave, We call on thee to save, Father, di - vine: Hear, thou, our suppliant breath; Keep us, in life or death, For-ev - er thine.

HOPEWELL. 6's & 5's. Peculiar.



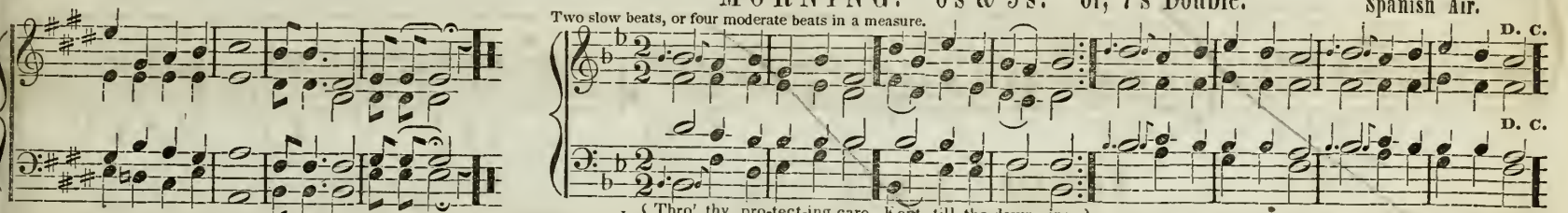
1. When shall we meet a-gain? Meet ne'er to sev-er? When will peace wreath her chain Round us for-ev-er?
2. When shall love free-ly flow, Pure as life's riv-er? When shall sweet friendship glow, Changeless forever?
3. Up to that world of light, Take us, dear Savior; May we all there u - nite, Happy for - ev - er:
4. Soon shall we meet a - gain, Meet ne'er to sev-er; Soon will peace wreath her chain Round us for-ev-er:

Our hearts will ne'er re - pose, Safe from each blast that blows, In
Where joys ce - les - tial thrill, Where bliss each heart shall fill, And
Where kindred spir - its dwell, There may our mu - sic swell, And
Our hearts will then re - pose Se - cure from world-ly woes; Our

MORNING. 6's & 5's: or, 7's Double.*

Spanish Air.

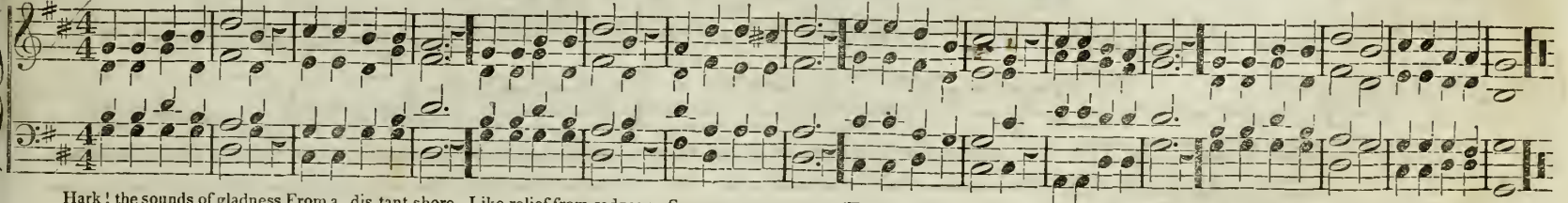
Two slow beats, or four moderate beats in a measure.



this dark vale of woes, Nev-er, no, nev - er!
fears of part-ing chill Nev-er, no, nev - er!
time our joys dis-pel Nev-er, no, nev - er!
songs of praise shall close Nev-er, no, nev er!

1. { Thro' thy pro-tect-ing care, Kept till the dawn - ing, / Taught to draw near in prayer, Heed we the morn-ing: / Ev - er-more praising thee, God of the morn - ing. } O thou great One in Three, Glad-ly our souls would be
2. { God of our sleeping hours, Watch o'er us wak - ing, / All our im-per-fect pow'rs, In thine hands tak-ing; / Those who o - bey thy will Nev - er for - sak - ing. } In us thy work ful-fill, Be with thy children still,

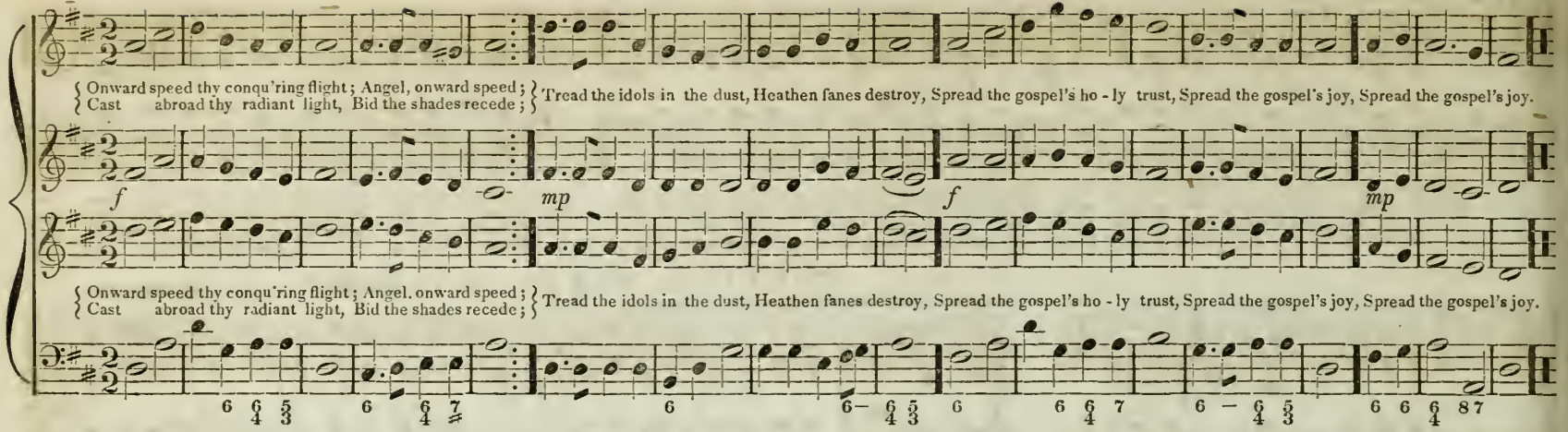
WOODFORD. 6's & 5's.



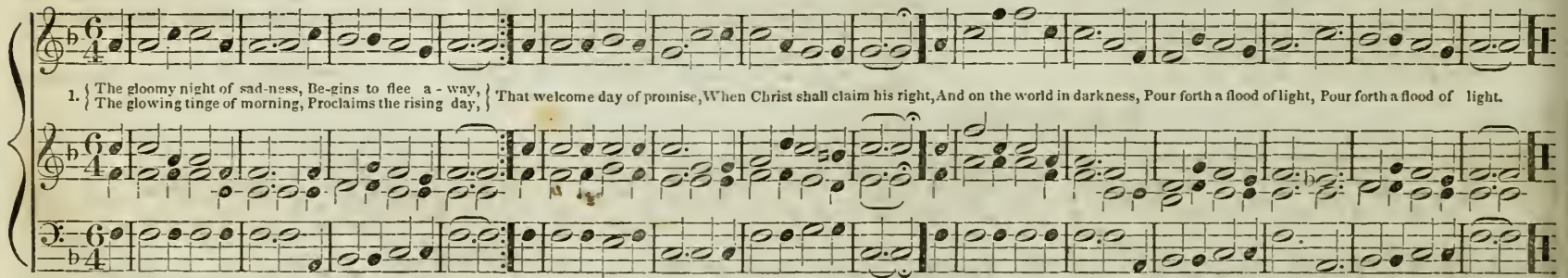
Hark! the sounds of gladness From a dis-tant shore, Like relief from sadness; Sorrow now no more: 'Tis the Lord has done it, In his day of pow'r; His own arm hath won it; Praise him evermore

* 7s Double, *by the small notes and omitting the ties; when sung as a 7's, the time should be much slower, or four slow beats in a measure.*

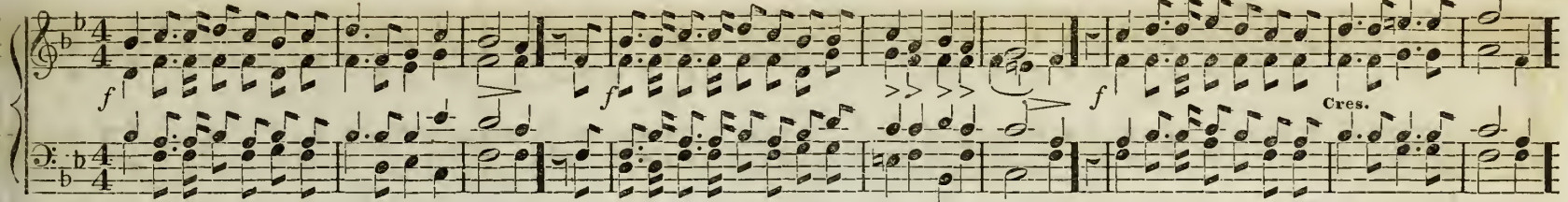
WOODSTOCK. 7's & 5's.

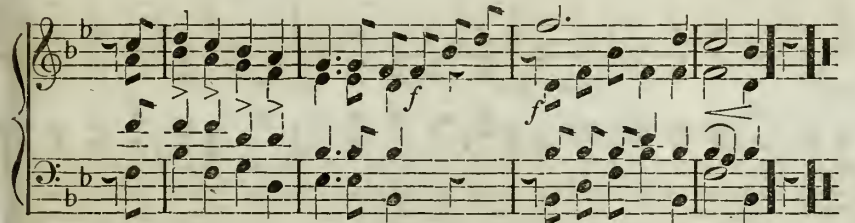

Onward speed thy conqu'ring flight; Angel, onward speed;
Cast abroad thy radiant light, Bid the shades recede;
Tread the idols in the dust, Heathen fanes destroy, Spread the gospel's ho - ly trust, Spread the gospel's joy, Spread the gospel's joy.
f
mp
f
mp
Onward speed thy conqu'ring flight; Angel, onward speed;
Cast abroad thy radiant light, Bid the shades recede;
Tread the idols in the dust, Heathen fanes destroy, Spread the gospel's ho - ly trust, Spread the gospel's joy, Spread the gospel's joy.

PAULO. 7's & 6's.


1. The gloomy night of sad-ness, Be-gins to flee a - way,
The glowing tinge of morning, Proclaims the rising day,
That welcome day of promise, When Christ shall claim his right, And on the world in darkness, Pour forth a flood of light, Pour forth a flood of light.
2. Now truth unveil'd, is shining, With beams of sacred light,
The mourning pilgrims wonder, And leave the paths of night.
Their glowing hearts in rapture, Are fill'd with joy divine, Burst forth in shouting glory, And like their Master, shine, And like their Master, shine.
3. Come, let's be-gin the anthems, And join the choir a-bove;
Ex - alt the bless'd Re-deem-er, And praise the God we love.
All hon-or, praise and glo-ry, Sal-va-tion to our God; Ho-san-na to the Sa-vior Who wash'd us in his blood, Who wash'd us in his blood.
4. The courts of heav'n are ringing With songs of highest strains,
And ho - ly praise is roll-ing, A-long the flowery plains.
Then rise, my soul, triumphant, And join with those above, To shout and sing forever The Sa - vior's dy-ing love, The Sa - vior's dy-ing love.

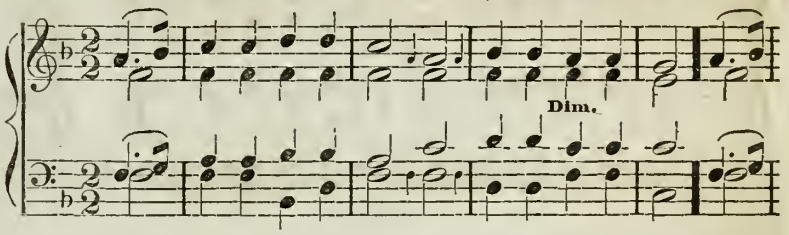
CALDWELL. 6's, 7's & 8's.

This hymn was originally written for the Monthly Concert Prayer Meeting in Park Street Church, Boston, by H. Y., Dec. 1841.

1. Hark! hark! a shout of joy! The world, the world is call-ing! In east and west, in north and south, See Satan's kingdom fall-ing! Wake! wake! the church of God, And dissipate thy slumbers!
2. Trust, trust the faithful God; His promise is un-fail-ing; The pray'r of FAITH can pierce the skies, Its breath is all prevail-ing; Look! look! the fields are white, And stay thy hand no longer;
3. See! see! the cross is rais'd; The crescent droops be-fore it; The Pagan nations feel its pow'r, And prostrate ranks a-dore it. Joy! joy! the Savior reigns! See proph-e-cy ful-fil-ling;
4. Pray! pray! then Christian pray; Tho' faint, be yet pur-su-ing, And cease not, day by day, the pray'r Of live-ly faith re-new-ing. Soon, soon your waiting eyes Shall see the heav-ens rend-ing,

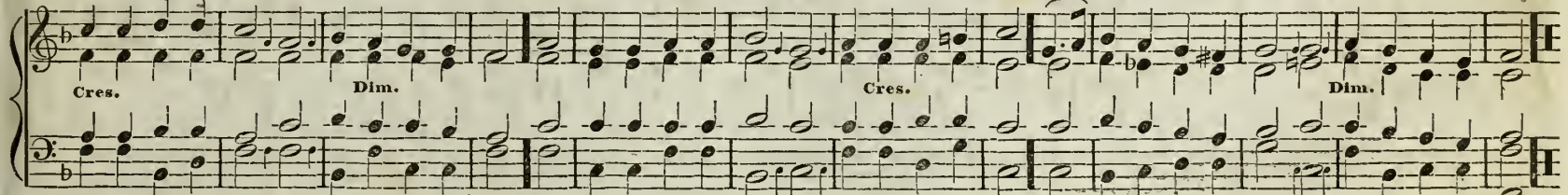


Shake off thy deadly ap-a-thy, And marshal all thy numbers.
Tho' Sa-tan's migh-ty legions fight, The arm of God is stronger.
The heart of stubborn Jews relents, In God's own time made willing.
And rich, and rich-er blessings still, From God's bright throne de-scending.

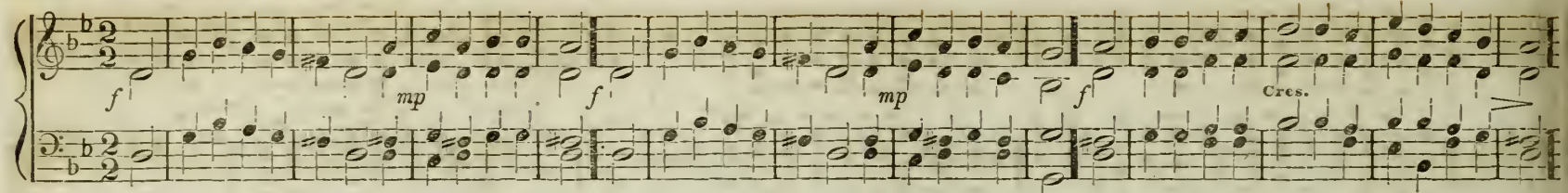
ZONG. 6's; or 7's & 6's by the small notes.



1. Flung to the heed-less winds, Or on the wa-ters cast, Their
2. Je-sus hath now re-ceiv'd Their la-test liv-ing breath; Yet

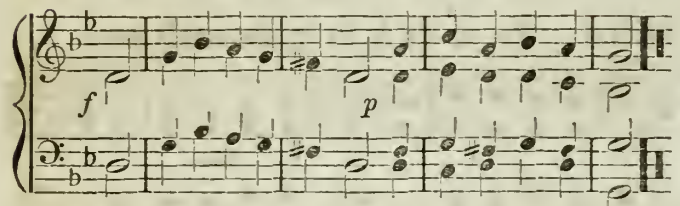


ash-es shall be watch'd, And gather'd at the last: And from that scatt'red dust, A-round us and a-broad, Shall spring a plen-teous seed Of wit-ness-es for God.
vain is Sa-tan's boast Of vic-t'ry in their death: For still, tho' dead, they speak, And loud from heav'n proclaim To many a wak-'ning land The one a-vail-ing name.

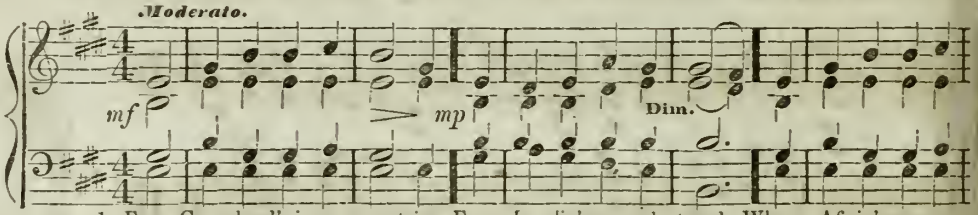
EASTHAM. 7's & 6's.

1. Roll on, thou mighty o-ean! And, as thy bil-lows flow, Bear mes-sen-gers of mer-cy To ev'-ry land be - low. A - rise, ye gales! and waft them Safe to the destin'd shore;
2. O thou e - ter-nal Ru-ler! Who hold-est in thine arm The tempests of the o-cean, Protect them from all harm! Thy presence e'er be with them, Wherev - er they may be,

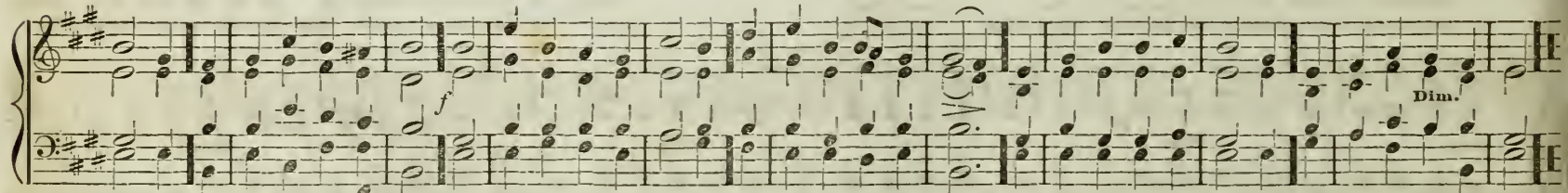
MISSIONARY HYMN.* 7's & 6's.

L. MASON, 1824.



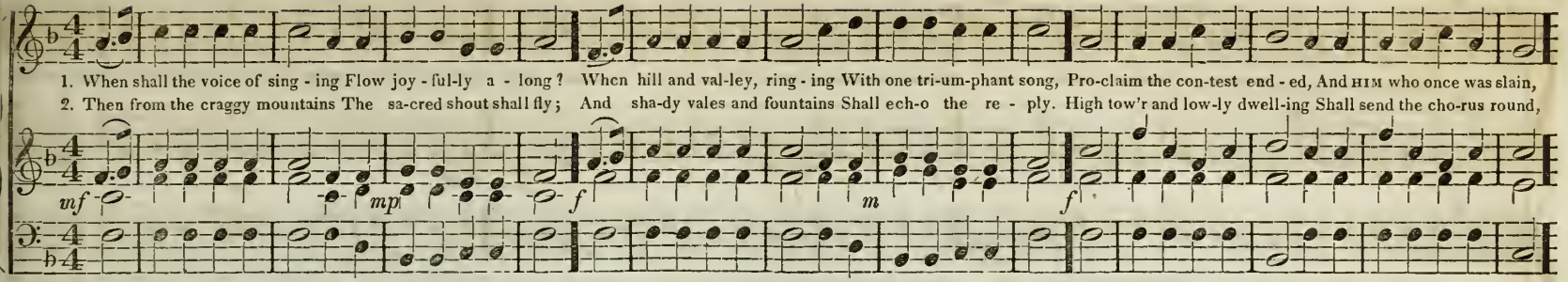
That man may sit in darkness, And death's black shade, no more.
Tho' far from us who love them, Still let them be with thee.



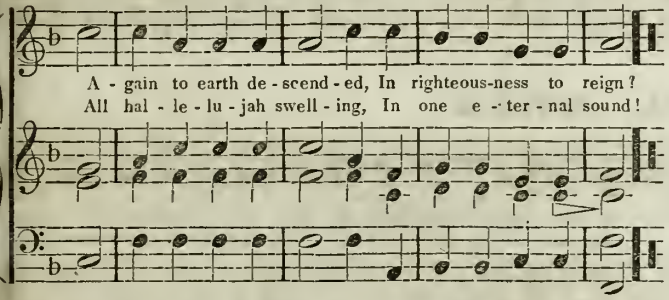
1. From Greenland's i - ey mountains, From In - dia's co - ral strand, Where Af-ric's sun-ny
2. What though the spi-ey bree-zes Blow soft o'er Ceylon's isle, Though ev'-ry pros-peet
3. Shall we, whose souls are light-ed By wis-dom from on high, Shall we to man be-
4. Waft, waft, ye winds, his sto - ry, And you, ye wa-ters, roll, Till like a sea of

fountains Roll down their golden sand; From many an an-cient riv - er, From many a palm-y plain, They call us to de - liv - er Their land from er-ror's chain.
pleas - es, And on - ly man is vile? In vain with lav - ish kindness, The gifts of God are strown; The heath-en, in his blindness, Bows down to wood and stone.
night - ed The lamp of life de - ny? Sal - va-tion, O sal - va-tion, The joy - ful sound pro - claim, Till earth's re-mo-test na - tion Has learnt Mes-si - ah's name.
glo - ry, It spreads from pole to pole; Till o'er our ransom'd na-ture, The Lamb for sin-ners slain, Re - deem-er, King, Cre - a - tor, Re - turns in bliss to reign.

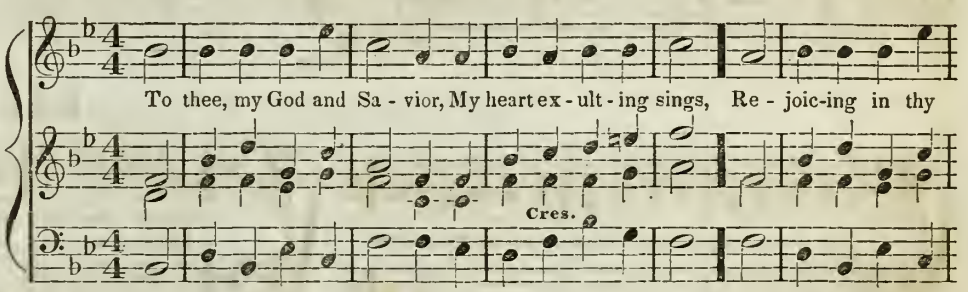
* *This tune has heretofore appeared in the key of F; in most choirs the key of E will be better; but where the congregation join in the singing, (as they ought to do,) D will be better still. It is often sung too fast: four moderate beats will give the right time.*

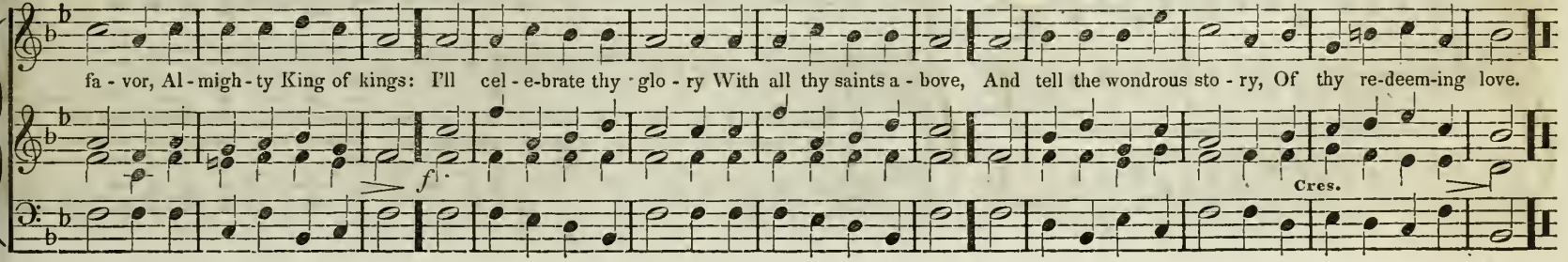
ATNA. 7's & 6's.


1. When shall the voice of sing - ing Flow joy - ful-ly a - long? When hill and val-ley, ring - ing With one tri-um-phant song, Pro-claim the con-test end - ed, And HIM who once was slain,
2. Then from the craggy mountains The sa-cred shout shall fly; And sha-dy vales and fountains Shall ech-o the re - ply. High tow'r and low-ly dwell-ing Shall send the cho-rus round,
mf
mp
f
m
f

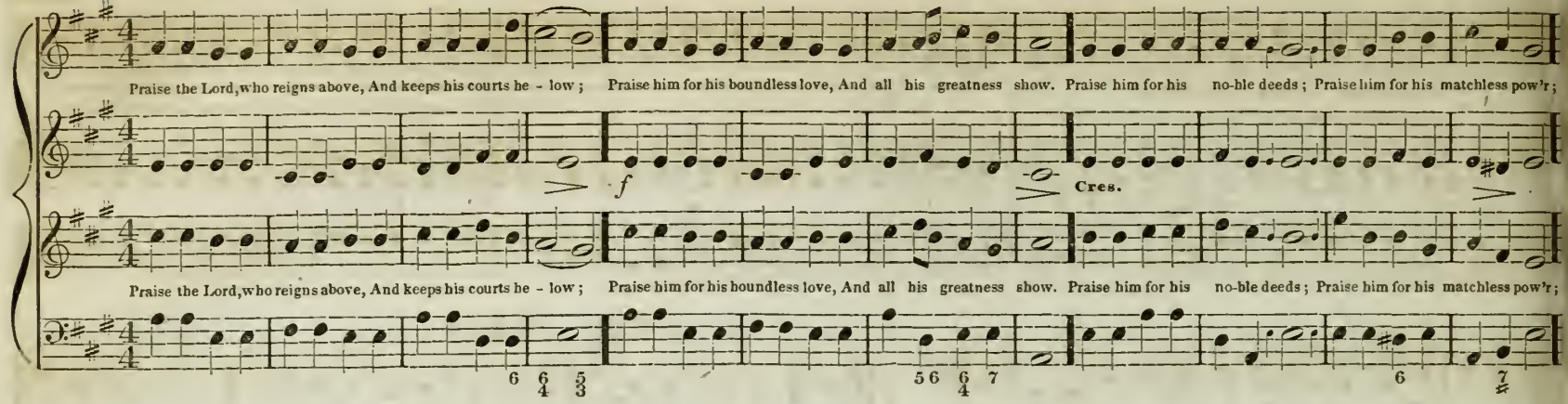
EO. 7's & 6's.



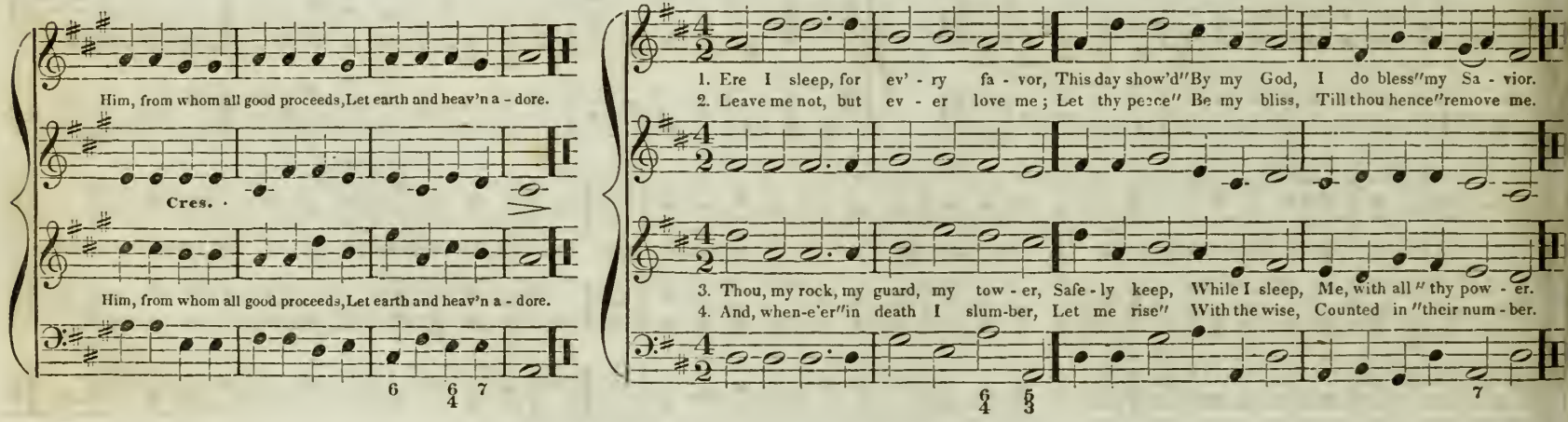



fa - vor, Al - migh - ty King of kings: I'll cel - e-brate thy glo - ry With all thy saints a - bove, And tell the wondrous sto - ry, Of thy re-deem-ing love.
f
Cres.

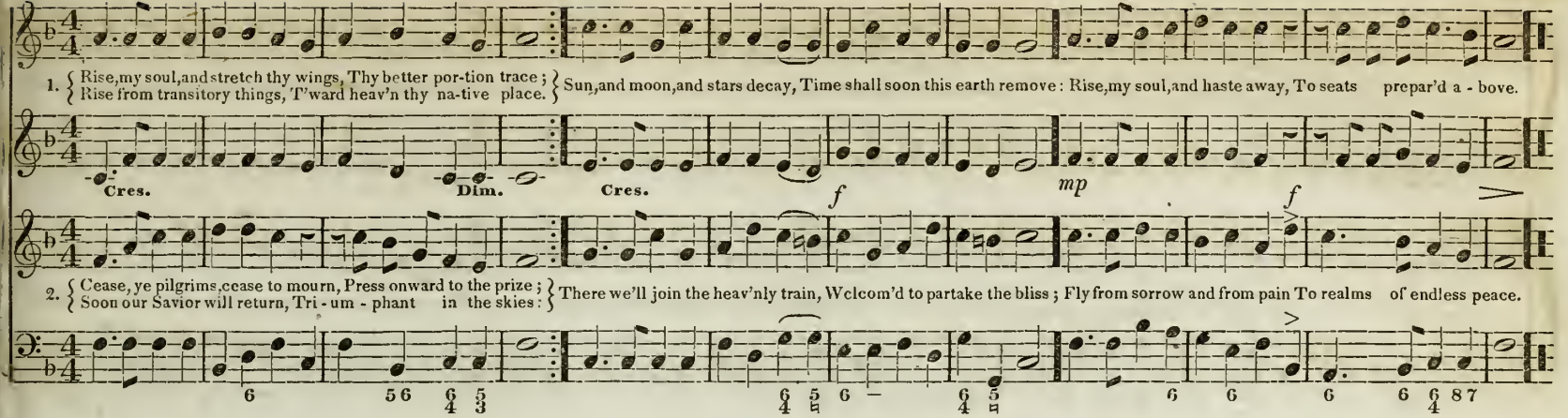
GILGAL. 7's & 6's; or 7's, 6's, & 8, by the small notes.


Praise the Lord, who reigns above, And keeps his courts be - low; Praise him for his boundless love, And all his greatness show. Praise him for his no-ble deeds; Praise him for his matchless pow'r;
f
Cres.
Praise the Lord, who reigns above, And keeps his courts be - low; Praise him for his boundless love, And all his greatness show. Praise him for his no-ble deeds; Praise him for his matchless pow'r;

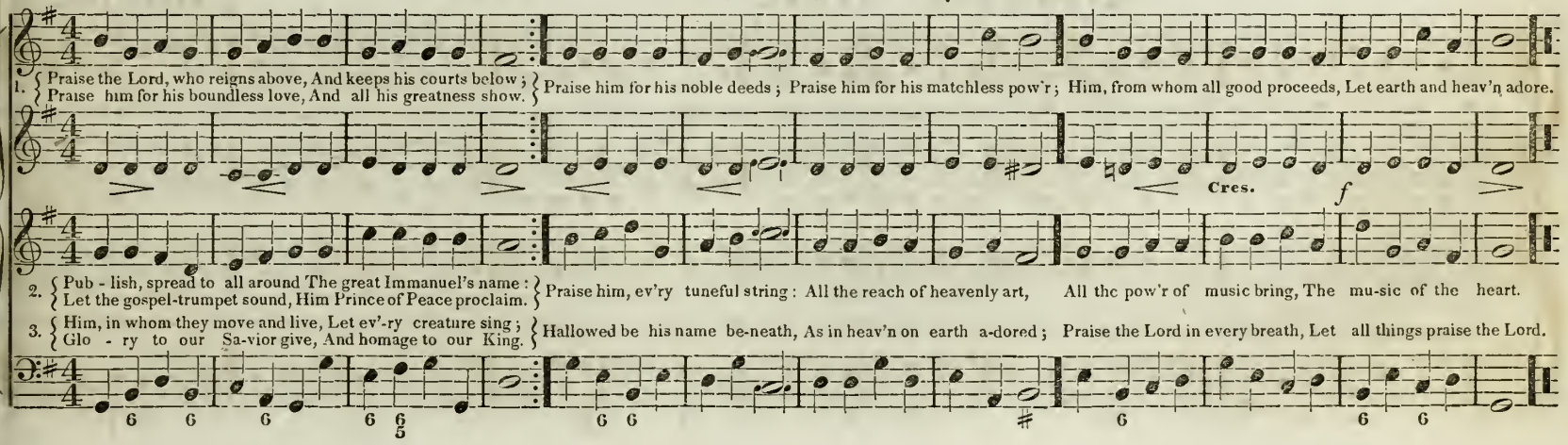
KALMA. 8, 3's & 6.


Him, from whom all good proceeds, Let earth and heav'n a - dore.
Cres.
Him, from whom all good proceeds, Let earth and heav'n a - dore.
1. Ere I sleep, for ev' - ry fa - vor, This day show'd" By my God, I do bless" my Sa - vior.
2. Leave me not, but ev - er love me; Let thy peace" Be my bliss, Till thou hence" remove me.
3. Thou, my rock, my guard, my tow - er, Safe - ly keep, While I sleep, Me, with all" thy pow - er.
4. And, when-e'er" in death I slum-ber, Let me rise" With the wise, Counted in" their num - ber.

SALEE. 7's & 6's; or 7's, 6's & 8 by omitting the tie.

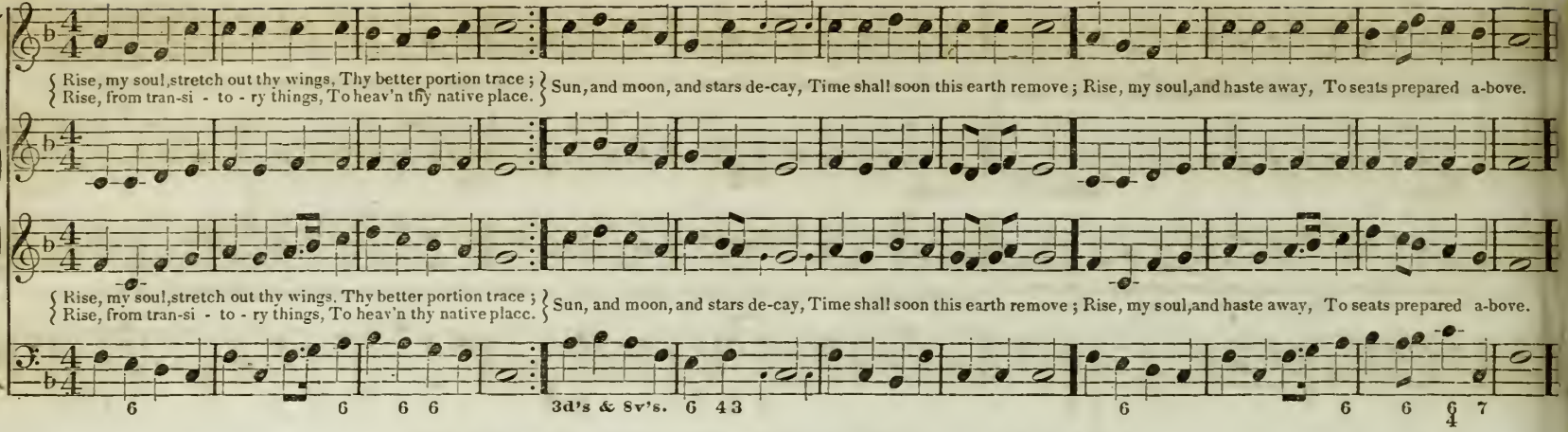

1. Rise, my soul, and stretch thy wings, Thy better por-tion trace; Rise from transitory things, T'ward heav'n thy na-tive place. Sun, and moon, and stars decay, Time shall soon this earth remove: Rise, my soul, and haste away, To seats prepar'd a - bove.
Cres.
Dim.
Cres.
f
mp
f
2. Cease, ye pilgrims, cease to mourn, Press onward to the prize; Soon our Savior will return, Tri - um - phant in the skies: There we'll join the heav'nly train, Welcom'd to partake the bliss; Fly from sorrow and from pain To realms of endless peace.

LOANDA. 7's & 6's; or 7's, 6's & 8 by the small notes.


1. Praise the Lord, who reigns above, And keeps his courts below; Praise him for his boundless love, And all his greatness show. Praise him for his noble deeds; Praise him for his matchless pow'r; Him, from whom all good proceeds, Let earth and heav'n adore.
Cres.
f
2. Pub - lish, spread to all around The great Immanuel's name: Let the gospel-trumpet sound, Him Prince of Peace proclaim. Praise him, ev'ry tuneful string: All the reach of heavenly art, All the pow'r of music bring, The mu-sic of the heart.
3. Him, in whom they move and live, Let ev'-ry creature sing; Glo - ry to our Sa-vior give, And homage to our King. Hallowed be his name be-neath, As in heav'n on earth a-dored; Praise the Lord in every breath, Let all things praise the Lord.

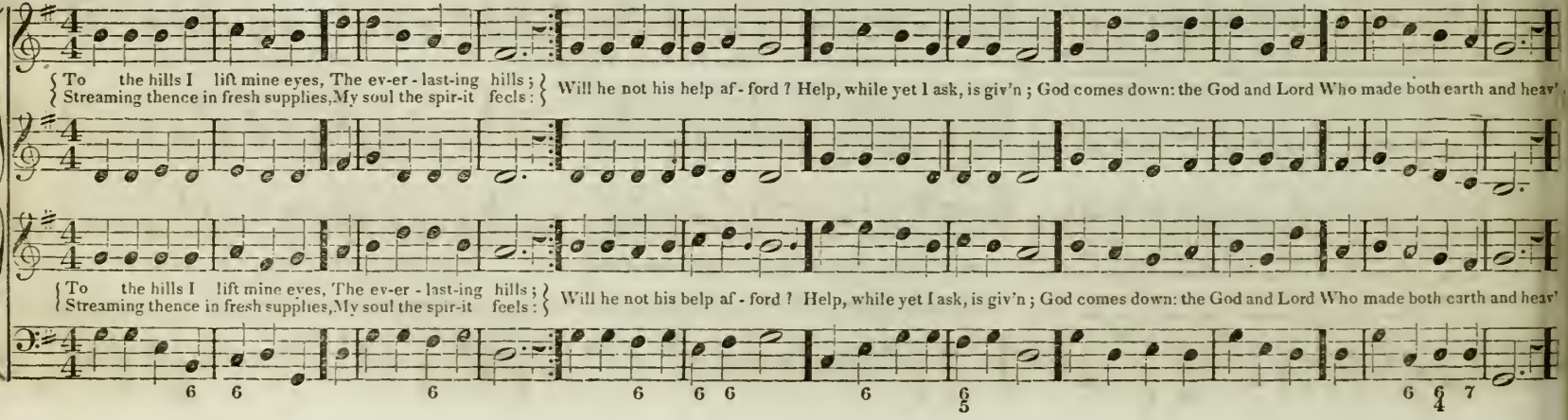
AMSTERDAM. 7's & 6's; or 7's, 6's, & 8 by the small notes.

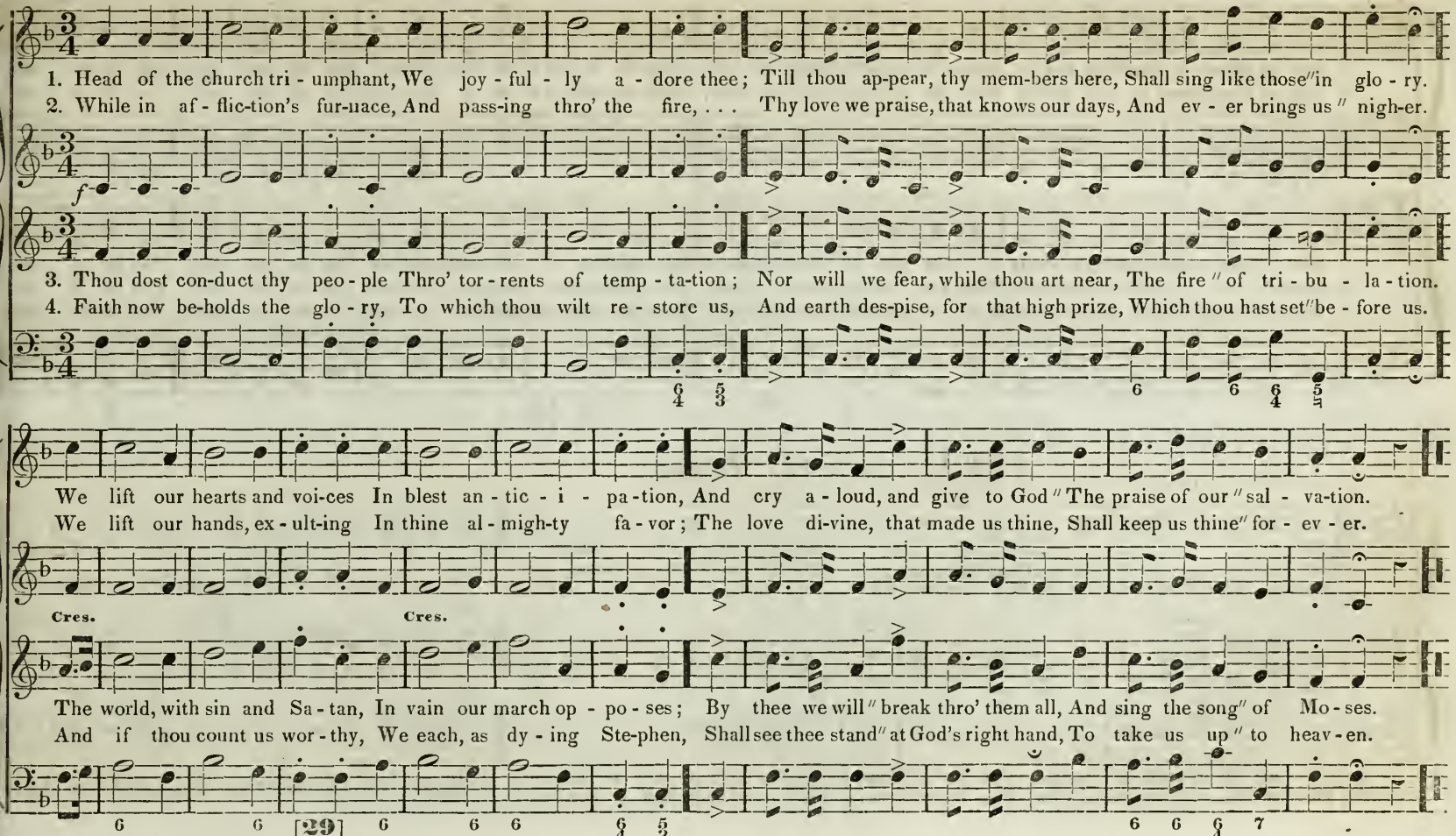
Dr. NARES.


Rise, my soul, stretch out thy wings, Thy better portion trace ;
Rise, from tran-si - to - ry things, To heav'n thy native place.
Sun, and moon, and stars de-cay, Time shall soon this earth remove ; Rise, my soul, and haste away, To seats prepared a-bove.
Rise, my soul, stretch out thy wings, Thy better portion trace ;
Rise, from tran-si - to - ry things, To heav'n thy native place.
Sun, and moon, and stars de-cay, Time shall soon this earth remove ; Rise, my soul, and haste away, To seats prepared a-bove.
3d's & 8v's.

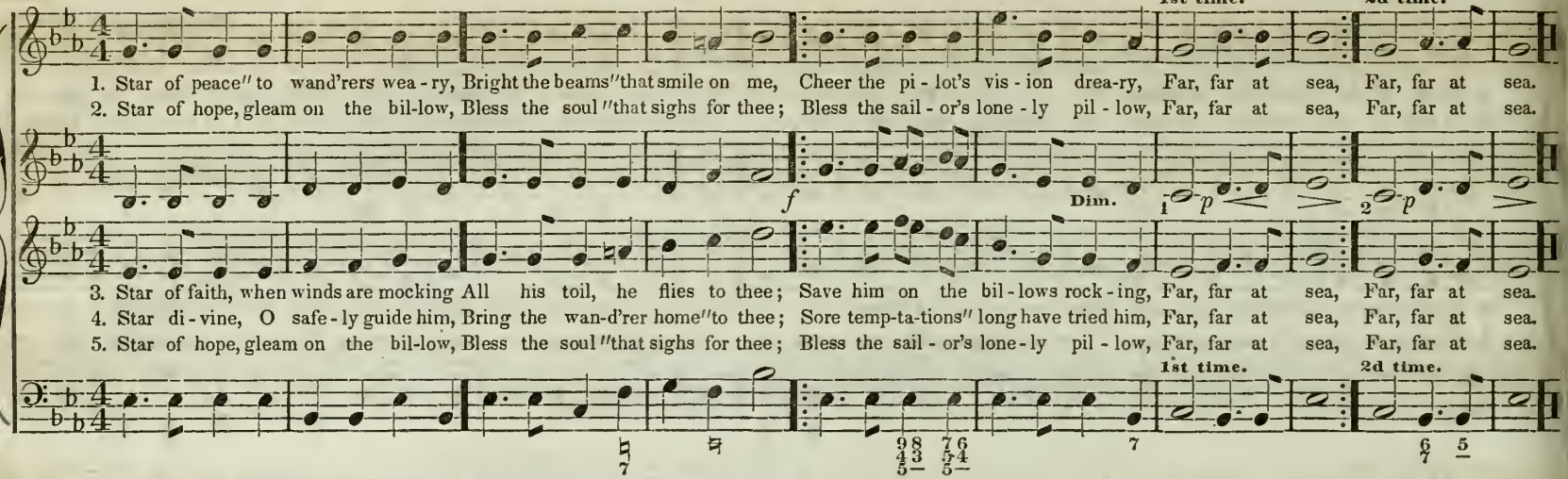
RICHMOND. 7's & 6's.

L. MASON, 1830.

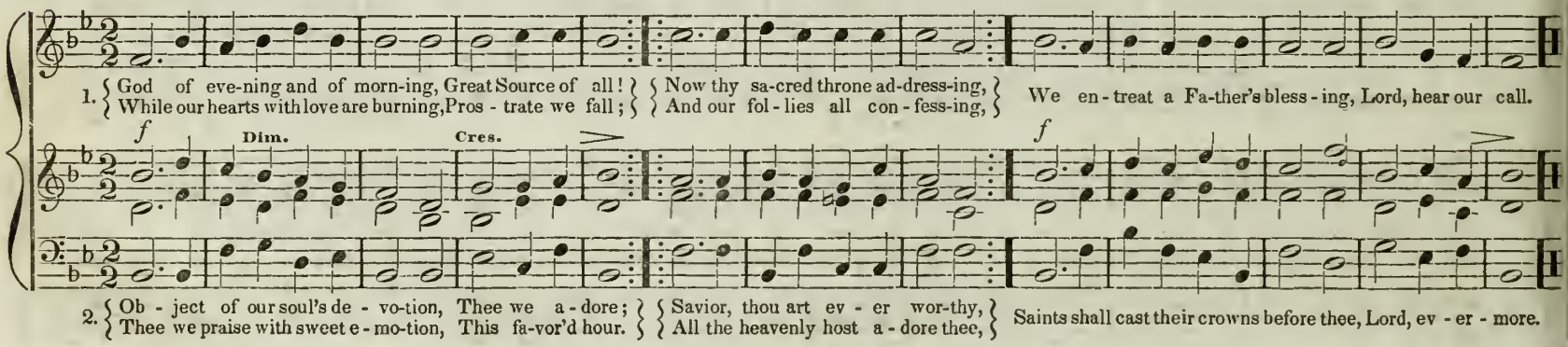

To the hills I lift mine eyes, The ev-er - last-ing hills ;
Streaming thence in fresh supplies, My soul the spir-it feels :
Will he not his help af - ford ? Help, while yet I ask, is giv'n ; God comes down: the God and Lord Who made both earth and heav'
To the hills I lift mine eyes, The ev-er - last-ing hills ;
Streaming thence in fresh supplies, My soul the spir-it feels :
Will he not his help af - ford ? Help, while yet I ask, is giv'n ; God comes down: the God and Lord Who made both earth and heav'


1. Head of the church tri - umphant, We joy - ful - ly a - dore thee; Till thou ap-pear, thy mem-bers here, Shall sing like those in glo - ry.
2. While in af - flic-tion's fur-nace, And pass-ing thro' the fire, . . . Thy love we praise, that knows our days, And ev - er brings us nigh-er.
f
3. Thou dost con-duct thy peo - ple Thro' tor - rents of temp - ta-tion; Nor will we fear, while thou art near, The fire of tri - bu - la - tion.
4. Faith now be-holds the glo - ry, To which thou wilt re - store us, And earth des-pise, for that high prize, Which thou hast set be - fore us.
We lift our hearts and voi-ces In blest an - tic - i - pa-tion, And cry a - loud, and give to God The praise of our sal - va-tion.
We lift our hands, ex - ult-ing In thine al - migh-ty fa - vor; The love di-vine, that made us thine, Shall keep us thine for - ev - er.
Cres.
Cres.
The world, with sin and Sa - tan, In vain our march op - po - ses; By thee we will break thro' them all, And sing the song of Mo - ses.
And if thou count us wor - thy, We each, as dy - ing Ste-phen, Shall see thee stand at God's right hand, To take us up to heav - en.
[29]

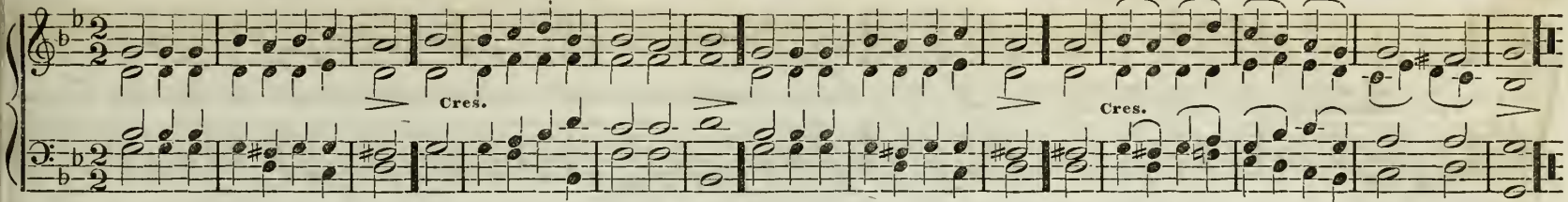
BILLOW. 8's, 7's, & 4. Peculiar.


1st time.
2d time.
1. Star of peace" to wand'rers wea - ry, Bright the beams" that smile on me, Cheer the pi - lot's vis - ion drea-ry, Far, far at sea, Far, far at sea.
2. Star of hope, gleam on the bil-low, Bless the soul "that sighs for thee; Bless the sail - or's lone - ly pil - low, Far, far at sea, Far, far at sea.
f
Dim.
p
p
3. Star of faith, when winds are mocking All his toil, he flies to thee; Save him on the bil - lows rock - ing, Far, far at sea, Far, far at sea.
4. Star di - vine, O safe - ly guide him, Bring the wan-d'rer home" to thee; Sore temp-ta-tions" long have tried him, Far, far at sea, Far, far at sea.
5. Star of hope, gleam on the bil-low, Bless the soul "that sighs for thee; Bless the sail - or's lone - ly pil - low, Far, far at sea, Far, far at sea.
1st time.
2d time.

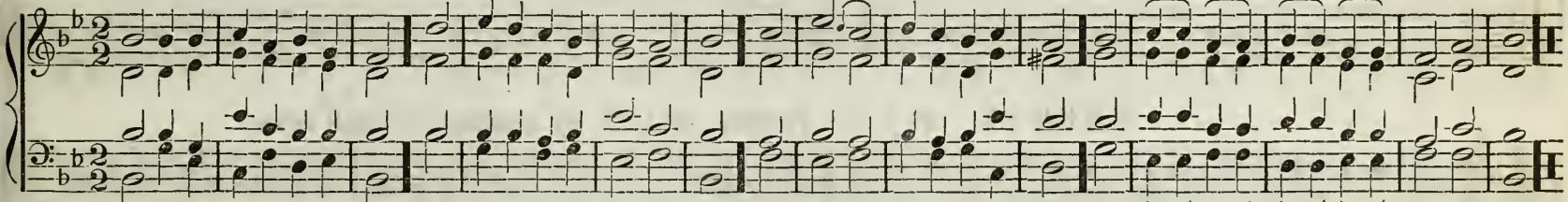
ZARA. 8's & 4's. Peculiar.


1. God of eve-ning and of morn-ing, Great Source of all! While our hearts with love are burning, Pros - trate we fall; Now thy sa-cred throne ad-dress-ing, And our fol - lies all con - fess-ing, We en - treat a Fa-ther's bless - ing, Lord, hear our call.
f
Dim.
Cres.
f
2. Ob - ject of our soul's de - vo-tion, Thee we a - dore; Thee we praise with sweet e - mo-tion, This fa-vor'd hour. Savior, thou art ev - er wor-thy, All the heavenly host a - dore thee, Saints shall cast their crowns before thee, Lord, ev - er - more.

HANSON. 8's & 4; or L. M. by the ties.

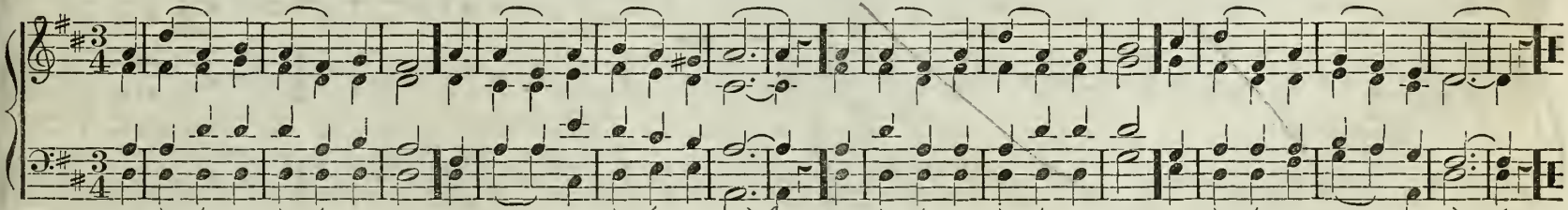
From a Kyrie Eleison, by R. FARRANT.

Cre-ate, O God, my pow'rs anew, Make my whole heart//sincere and true ; Oh cast me not//in wrath a - way, Nor let thy soul-en-liv'ning ray Still cease to shine.

CHESTER. 8's & 4; or L. M. by the ties.



Hark, hark ! the gospel trumpet sounds, Thro' earth and heav'n the echo bounds; Par-don and peace//by Je-sus' blood ! Sin - ners are re-conciled to God, By grace di - vine !

JEDDO. 8's; or 6's by the ties.



8's. O come let us sing to the Lord, In God our sal - va-tion re - joice ; In psalms of thanksgiv-ing re - cord His praise with one spirit and voice.

6's. Ye ho - ly an - gels bright, Who stand be - fore God's throne, And live in glo - rious light, Make ye his prai - ses known.

MONMOUTH.* 8's & 7's, Peculiar; or L. M. Double.

MARTIN LUTHER.

Original Key—F.

L. M. Double, by the repetition of the third line.

8's & 7's. { Great God! what do I see and hear! The end of things cre - a - ted! / Be - hold the Judge of man ap-pear, On clouds of glo-ry seat - ed! } The trumpet sounds! the graves restore The dead which they contained before! Prepare, my soul, to meet him.

Cres. *Repeat this line for L. M.* Cres. *p* Cres.

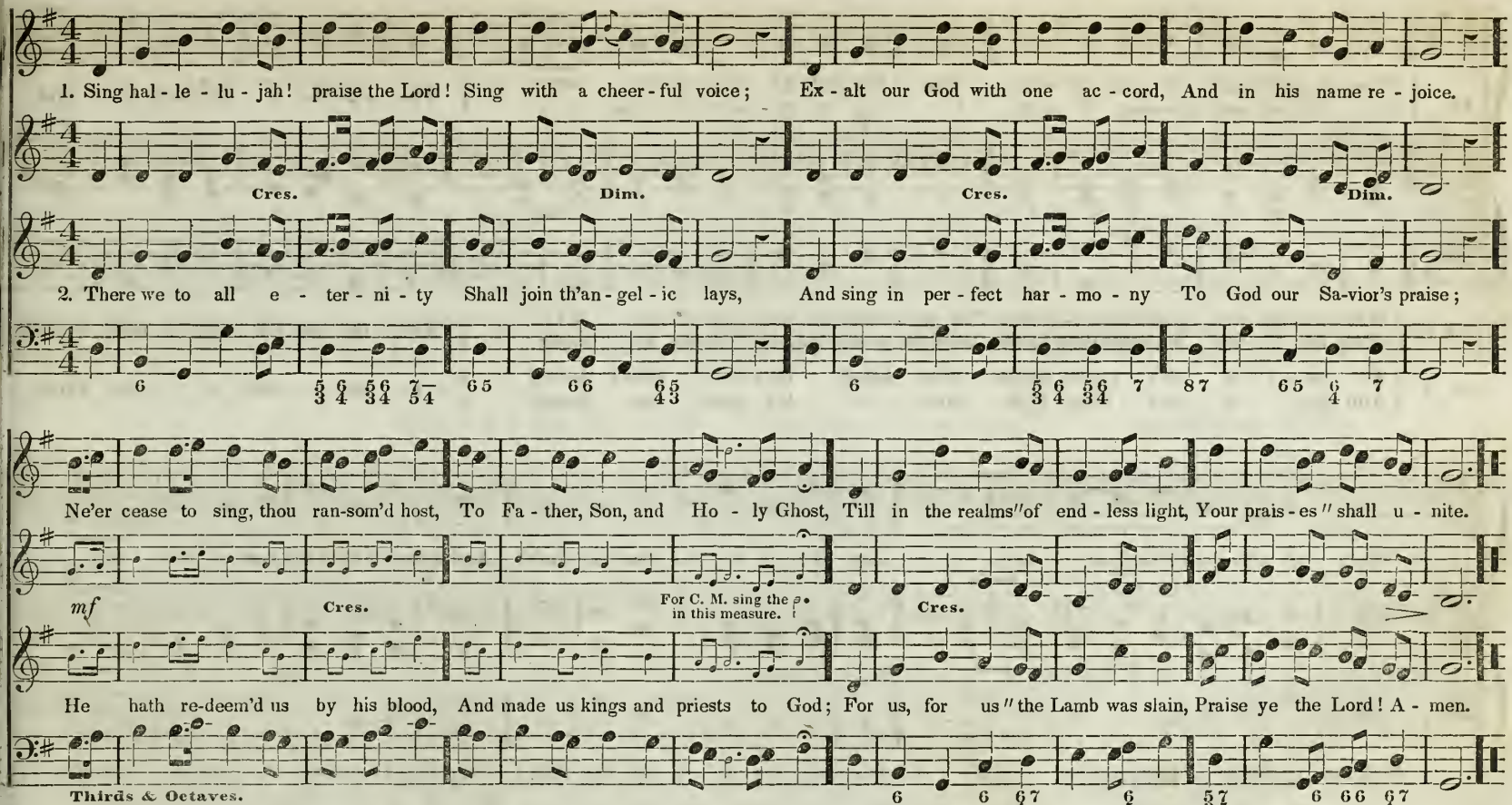
L. M. 1. { He reigns! the Lord, the Savior reigns! Sing to his name in lofty strains; / Let all the earth in songs rejoice, And in his praise exalt their voice. } 2. { Deep are his counsels, and unknown; / But grace and truth support his throne: } { Tho' gloomy clouds his way surround, Jus-tice is their e - ter-nal ground.

CEDRON. 8's & 6's, Peculiar; or L. M. by omitting the small notes.

1. Beyond where Cedron's wa-ters flow, Be-hold the suff'ring Sa - vior go To sad Gethsema - ne; His countenance is all di - vine, Yet grief appears in ev - 'ry line.
2. He bows beneath the sins of men; He cries to God, and cries a - gain, In sad Gethsema - ne; He lifts his mournful eyes a - bove, 'My Father, can this cup re - move?'

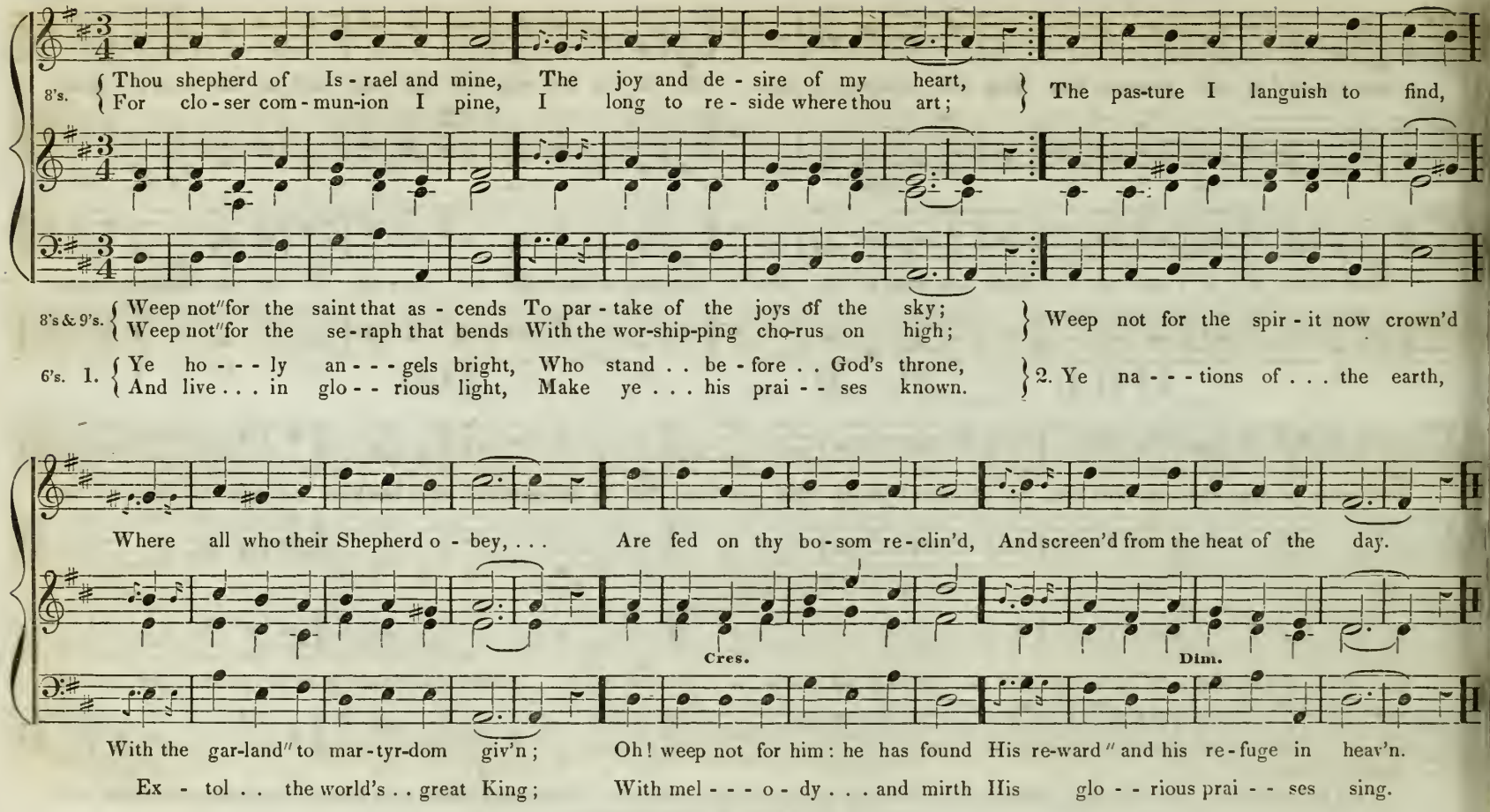
mp Cres. Dim. *p* Dim. Cres. Dim.

3. With gen-tle re - sig - na - tion still, He yield-ed to his Fa-ther's will, In sad Gethsema - ne; 'Behold me here, thine on - ly Son; And, Fa-ther, let thy will be done.'
4. The Father heard; and an-gels, there, Sustain'd the Son of God in pray'r, In sad Gethsema - ne; He drank the dreadful cup of pain, Then rose to life and joy a - gain.
5. When storms of sorrow round us sweep, And scenes of anguish make us weep, To sad Gethsema - ne We'll look, and see the Sa - vior there, And humbly bow, like him, in prav'r.

* *This celebrated melody, which has received many different arrangements and been published in various ways both in Europe and in this country, is here (with the exception of the key) restored to its original form as composed by Luther. It is taken from the complete edition of his musical works by C. v. Winterfield, published at Leipsic, 1840.*

1. Sing hal - le - lu - jah! praise the Lord! Sing with a cheer - ful voice; Ex - alt our God with one ac - cord, And in his name re - joice.
Cres.
Dim.
Cres.
Dim.
2. There we to all e - ter - ni - ty Shall join th'an - gel - ic lays, And sing in per - fect har - mo - ny To God our Sa-vior's praise;
Ne'er cease to sing, thou ran-som'd host, To Fa - ther, Son, and Ho - ly Ghost, Till in the realms" of end - less light, Your prais - es" shall u - nite.
mf
Cres.
For C. M. sing the
in this measure.
Cres.
He hath re-deem'd us by his blood, And made us kings and priests to God; For us, for us" the Lamb was slain, Praise ye the Lord! A - men.
Thirds & Octaves.

This has generally been regarded as one of Billings's best tunes, and was very popular half a century ago. It is quite well adapted to the Hymn here given, and may be easily sung to C. M. by the in the twelfth measure.

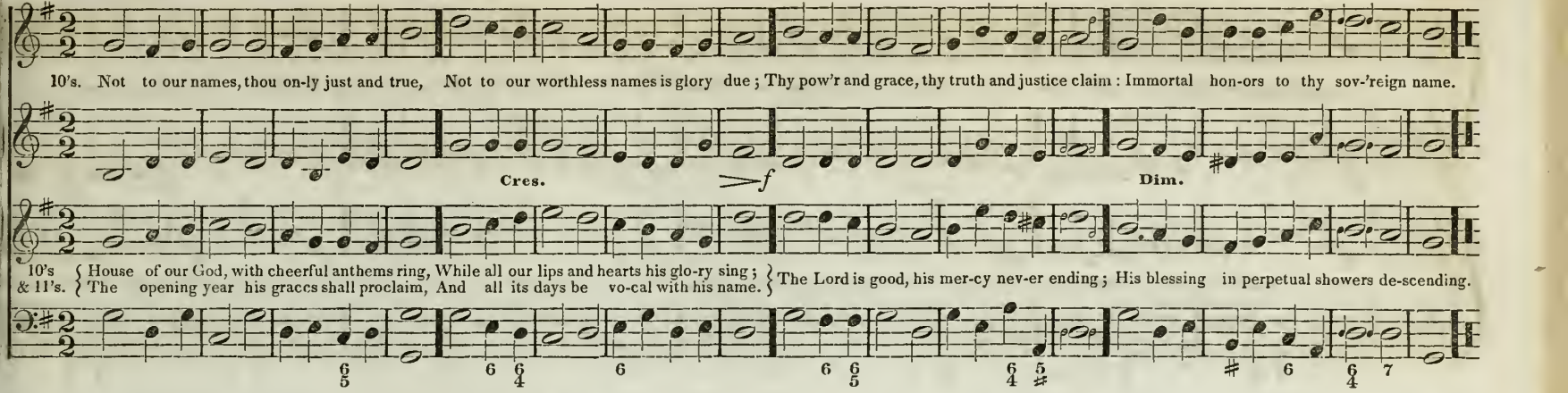
KANWELL. 8's. Double.*


8's. Thou shepherd of Is - rael and mine, The joy and de - sire of my heart, The pas-ture I languish to find,
For clo - ser com - mun-ion I pine, I long to re - side where thou art;
8's & 9's. Weep not for the saint that as - cends To par - take of the joys of the sky;
Weep not for the se - raph that bends With the wor-ship-ping cho-rus on high; Weep not for the spir - it now crown'd
6's. 1. Ye ho - - - ly an - - - gels bright, Who stand . . be - fore . . God's throne,
And live . . . in glo - - rious light, Make ye . . . his prai - - ses known. 2. Ye na - - - tions of . . . the earth,
Where all who their Shepherd o - bey, . . . Are fed on thy bo - som re - clin'd, And screen'd from the heat of the day.
Cres.
Dim.
With the gar-land" to mar - tyr-dom giv'n; Oh! weep not for him: he has found His re-ward" and his re - fuge in heav'n.
Ex - tol . . the world's . . great King; With mel - - - o - dy . . . and mirth His glo - - rious prai - - ses sing.

* 8's & 9's by the small notes; or 6's by tieing the first two notes of the first and second measures in each line.

MONTAGUE. 10's.*

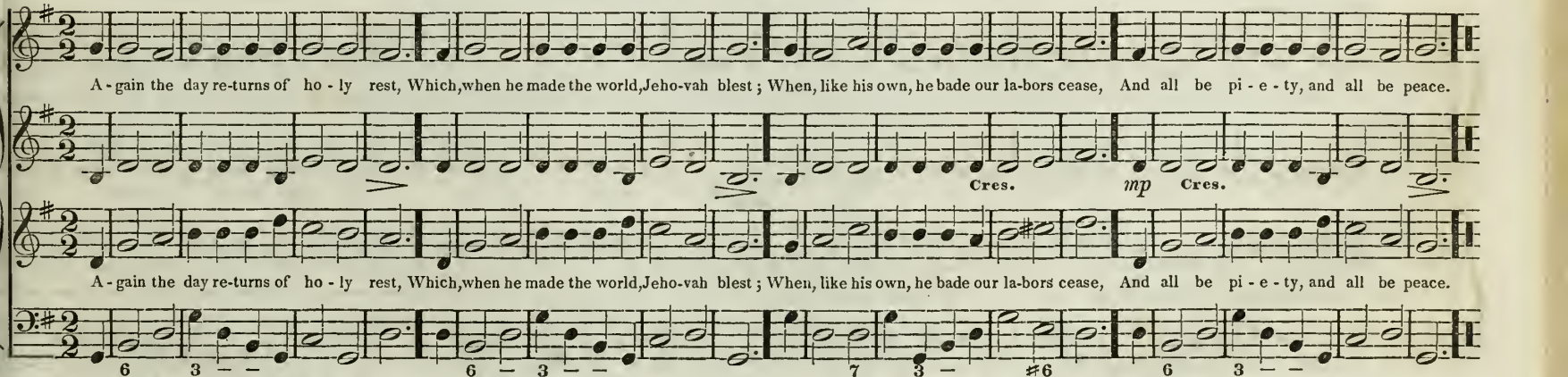
From the Psalms of MAROT & BEZA, 1550.


10's. Not to our names, thou on-ly just and true, Not to our worthless names is glory due ; Thy pow'r and grace, thy truth and justice claim : Immortal hon-ors to thy sov-'reign name.
Cres.
f
Dim.
10's & 11's. { House of our God, with cheerful anthems ring, While all our lips and hearts his glo-ry sing ; The opening year his graces shall proclaim, And all its days be vo-cal with his name. } The Lord is good, his mer-cy nev-er ending ; His blessing in perpetual showers de-scending.

SAVANNAH. 10's.

Treble and Tenor may be inverted.

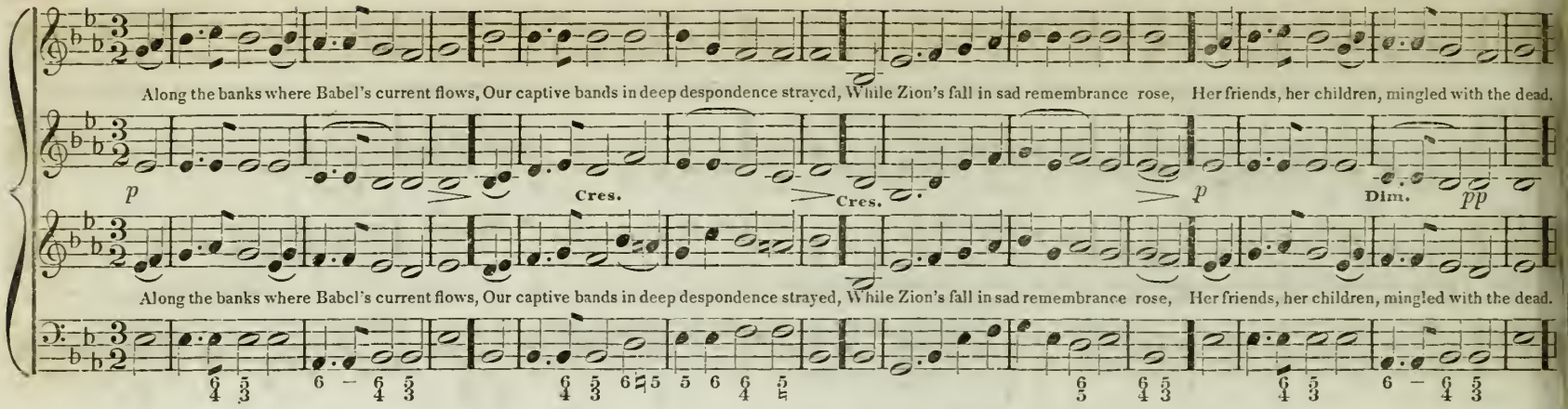
Arranged from PLEYEL.


A-gain the day re-turns of ho-ly rest, Which, when he made the world, Jeho-vah blest ; When, like his own, he bade our la-bors cease, And all be pi-e-ty, and all be peace.
Cres.
mp
Cres.
A-gain the day re-turns of ho-ly rest, Which, when he made the world, Jeho-vah blest ; When, like his own, he bade our la-bors cease, And all be pi-e-ty, and all be peace.

* *Or* 10's 6 *lines, by repeating the first two lines ; or* 10's & 11's *by the small notes. See also for* 10's & 11's, *the hymn "The God of glory sends his summons forth."*

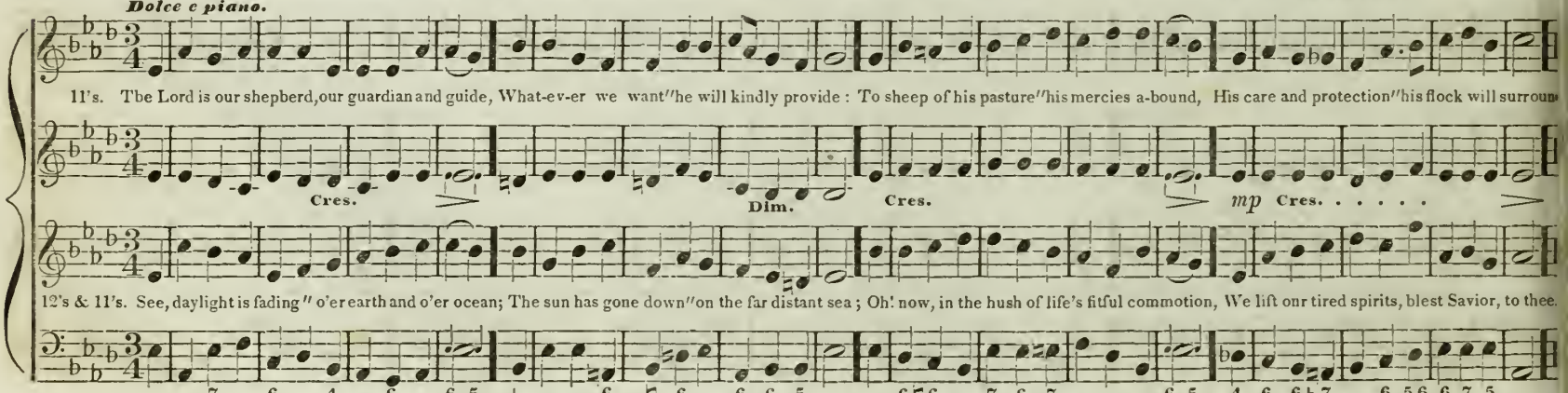
MELTON. 10's.*

Altered from "Carmina Sacra."


Along the banks where Babel's current flows, Our captive bands in deep despondence strayed, While Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead.
p
Cres.
Cres.
p
Dim.
pp
Along the banks where Babel's current flows, Our captive bands in deep despondence strayed, While Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead.

NEWTON VILL. 11's; or 12's & 11's.

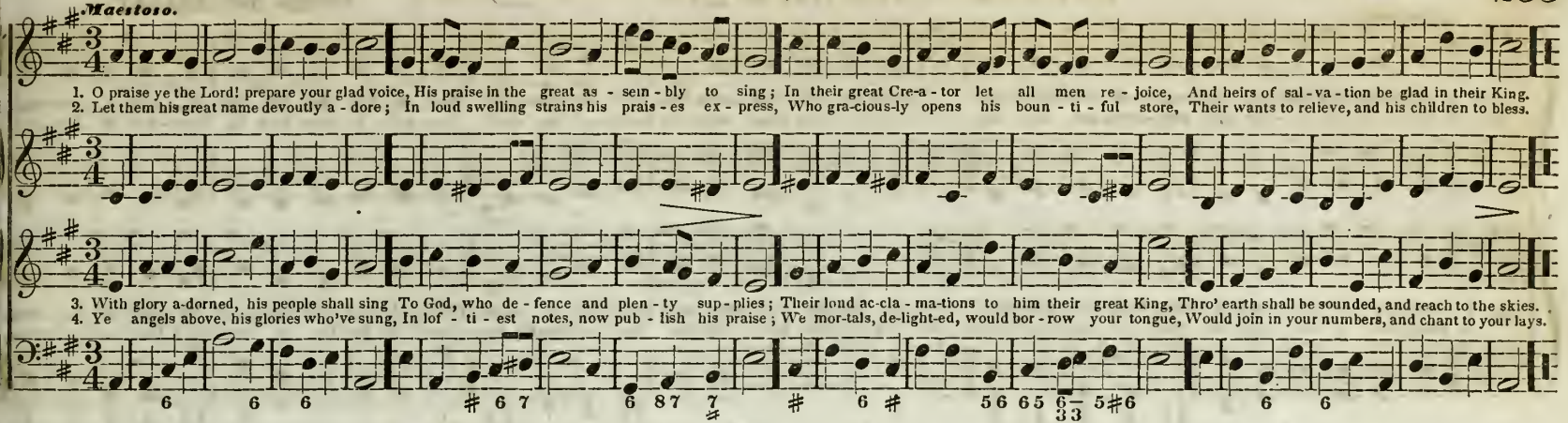
WILLIAM MASON.


Dolce e piano.
11's. The Lord is our shepherd, our guardian and guide, What-ev-er we want" he will kindly provide: To sheep of his pasture" his mercies a-bound, His care and protection" his flock will surround
Cres.
Dim.
Cres.
mp Cres.
12's & 11's. See, daylight is fading" o'er earth and o'er ocean; The sun has gone down" on the far distant sea; Oh! now, in the hush of life's fitful commotion, We lift our tired spirits, blest Savior, to thee.

* *Or* Long Metre *by tieing the first three notes of the 2d, 5th, 8th, & 11th measures. See ties over the Alto.*

HANOVER. 10's & 11's; or 5's & 6's.*

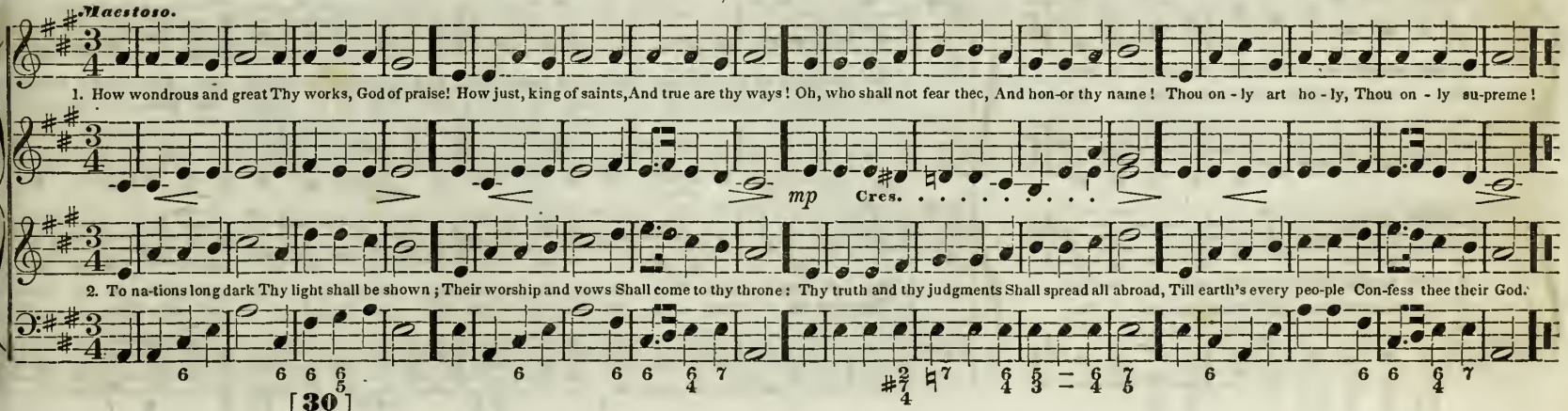
Dr. CROFT.


Maestoso.
1. O praise ye the Lord! prepare your glad voice, His praise in the great as - sem - bly to sing; In their great Cre-a - tor let all men re - joice, And heirs of sal - va - tion be glad in their King.
2. Let them his great name devoutly a - dore; In loud swelling strains his prais - es ex - press, Who gra-cious-ly opens his boun - ti - ful store, Their wants to relieve, and his children to bless.
3. With glory a-dorned, his people shall sing To God, who de - fence and plen - ty sup - plies; Their loud ac-cla - ma-tions to him their great King, Thro' earth shall be sounded, and reach to the skies.
4. Ye angels above, his glories who've sung, In lof - ti - est notes, now pub - lish his praise; We mor-tals, de-light-ed, would bor - row your tongue, Would join in your numbers, and chant to your lays.

*This tune has been generally attributed to Handel, but Mr. Taylor, Gresham Professor of Music, London, says "it has been ascertained to be the composition of Dr. Croft, by satisfactory evidence."

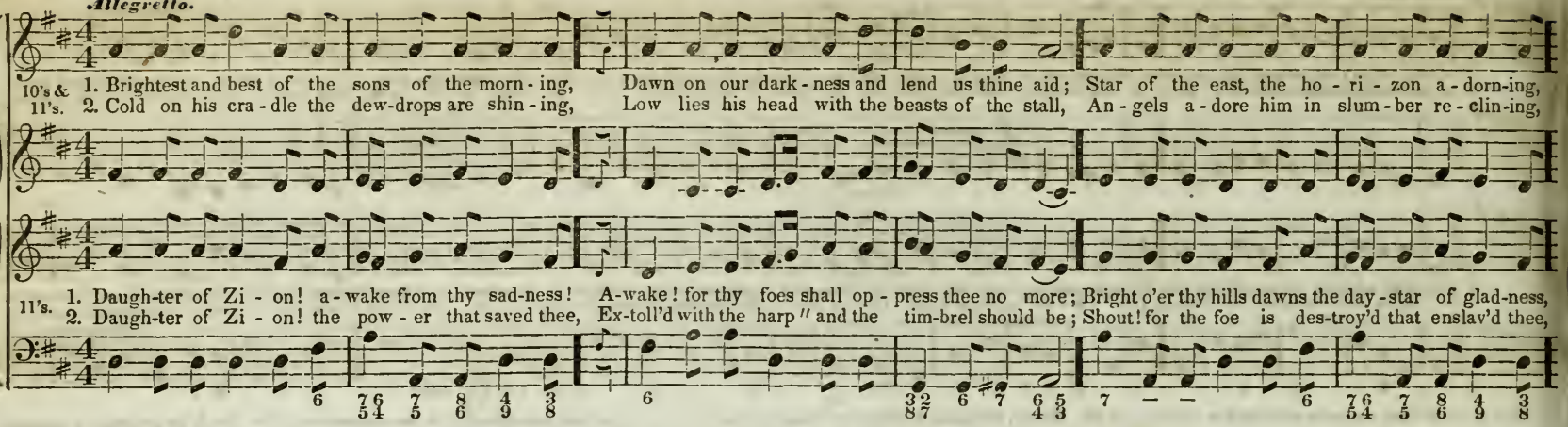
LYONS. 10's & 11's; or 5's & 6's.

HAYDN.

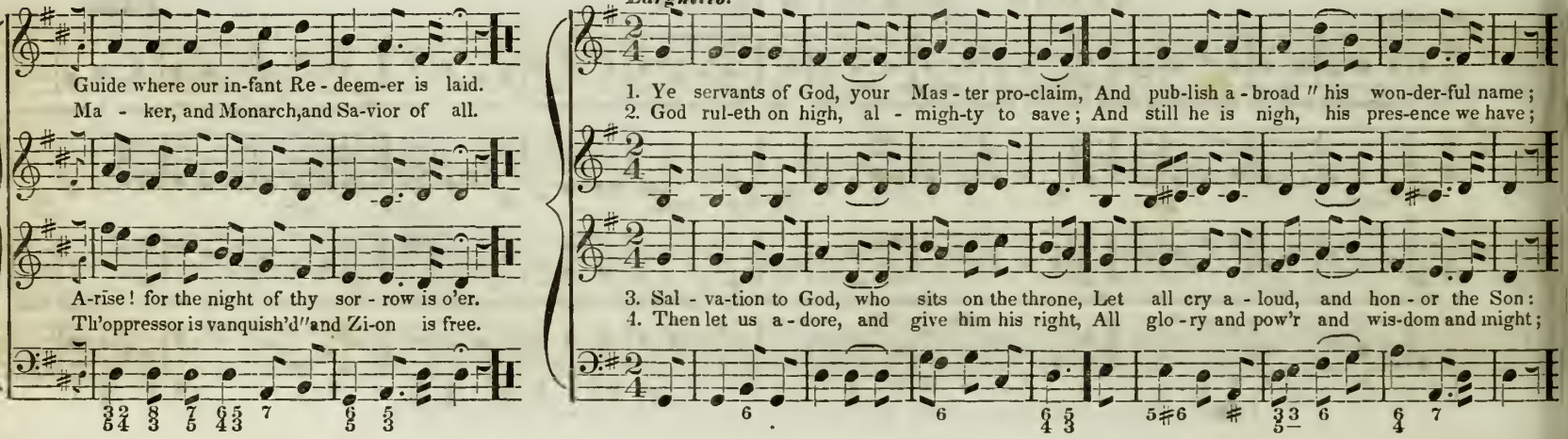

Maestoso.
1. How wondrous and great Thy works, God of praise! How just, king of saints, And true are thy ways! Oh, who shall not fear thee, And hon-or thy name! Thou on - ly art ho - ly, Thou on - ly su-preme!
mp
Cres.
2. To na-tions long dark Thy light shall be shown; Their worship and vows Shall come to thy throne: Thy truth and thy judgments Shall spread all abroad, Till earth's every peo-ple Con-fess thee their God.

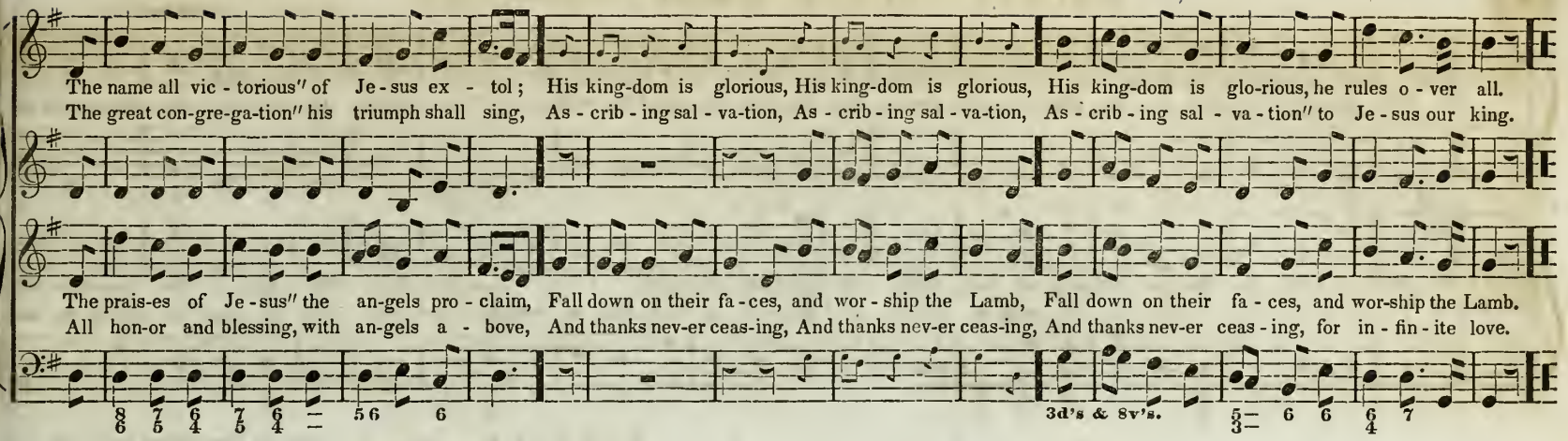
FOLSOM. 10's & 11's; or 11's.

Arranged from MOZART.


Allegretto.
10's & 11's. 1. Brightest and best of the sons of the morn-ing, Dawn on our dark-ness and lend us thine aid; Star of the east, the ho-ri-zon a-dorn-ing,
2. Cold on his cra-dle the dew-drops are shin-ing, Low lies his head with the beasts of the stall, An-gels a-dore him in slum-ber re-clin-ing,
11's. 1. Daugh-ter of Zi-on! a-wake from thy sad-ness! A-wake! for thy foes shall op-press thee no more; Bright o'er thy hills dawns the day-star of glad-ness,
2. Daugh-ter of Zi-on! the pow-er that saved thee, Ex-toll'd with the harp" and the tim-brel should be; Shout! for the foe is des-troy'd that enslav'd thee,

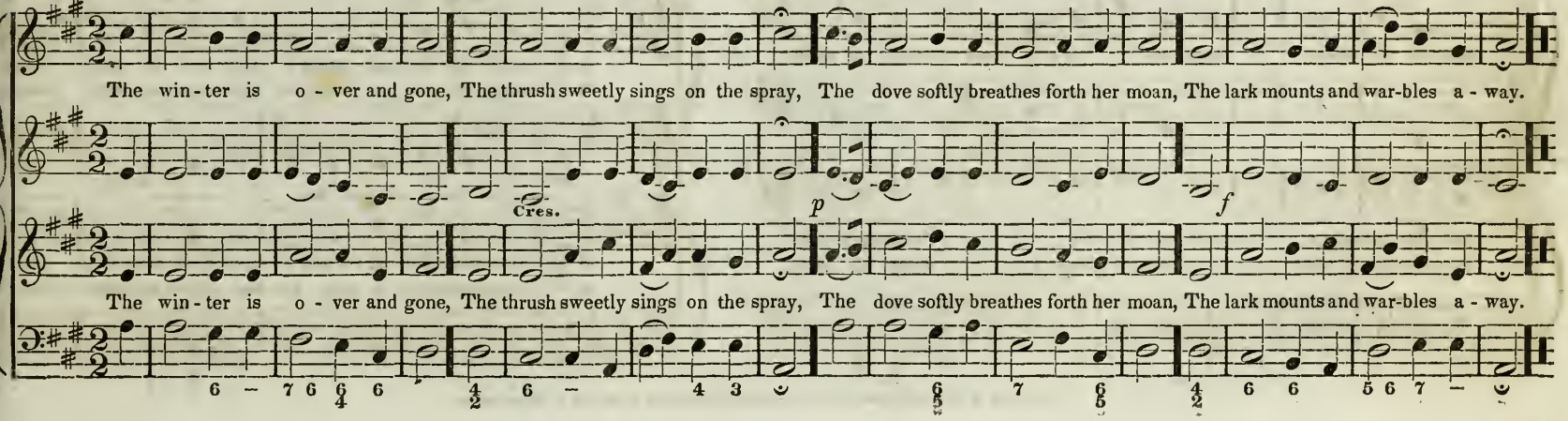
PORTUGUESE HYMN. 10's & 11's; or 11's; or 12's & 11's.


Guide where our in-fant Re-deem-er is laid.
Ma-ker, and Monarch, and Sa-vior of all.
A-rise! for the night of thy sor-row is o'er.
Th'oppressor is vanquish'd" and Zi-on is free.
Larghetto.
1. Ye servants of God, your Mas-ter pro-claim, And pub-lish a-broad" his won-der-ful name;
2. God rul-eth on high, al-migh-ty to save; And still he is nigh, his pres-ence we have;
3. Sal-va-tion to God, who sits on the throne, Let all cry a-loud, and hon-or the Son:
4. Then let us a-dore, and give him his right, All glo-ry and pow'r and wis-dom and might;


The name all vic - torious" of Je - sus ex - tol; His king-dom is glorious, His king-dom is glorious, His king-dom is glo-rious, he rules o - ver all.
The great con-gre-ga-tion" his triumph shall sing, As - crib - ing sal - va-tion, As - crib - ing sal - va-tion, As - crib - ing sal - va - tion" to Je - sus our king.
The prais-es of Je - sus" the an-gels pro - claim, Fall down on their fa - ces, and wor - ship the Lamb, Fall down on their fa - ces, and wor-ship the Lamb.
All hon-or and blessing, with an-gels a - bove, And thanks nev-er ceas-ing, And thanks nev-er ceas-ing, And thanks nev-er ceas - ing, for in - fin - ite love.
3d's & 8v's.

SPRING. 8's.

WILLIAM MASON.


The win - ter is o - ver and gone, The thrush sweetly sings on the spray, The dove softly breathes forth her moan, The lark mounts and war-bles a - way.
Cres.
p
f
The win - ter is o - ver and gone, The thrush sweetly sings on the spray, The dove softly breathes forth her moan, The lark mounts and war-bles a - way.

MALAGA. 11's; or 11's & 8's; or 12's, 11 & 8.*

JOHN JACOB SCHOCH.
St. Gallen.

11's. Give glo - ry to God in the high-est; give praise Ye no - ble, ye migh - ty, with joy - ful ac - cord; All - wise are his coun - sels, all

11's & 8's. Be joy - ful in God, all ye lands of the earth, Oh serve him with glad - - - - - - - ness and fear; Ex - ult in his pres-ence with

12's, 11 & 8. The Prince of sal - va-tion in tri - umph is rid-ing, And glo - ry at-tends him a long his bright way, The tid - ings of grace on the

per-fect his ways; In beau-ty of hol - li - ness wor-ship the Lord.

Cres.

mu - sic and mirth; With love and de - vo - - - - - - - - tion draw near.

breez-es are glid-ing; And na-tions are - own - - - - - - - ing his sway.

NORFOLK. 11's.

Treble and Tenor change parts in the third line, in alternate stanzas.

Slow, and with expression.

1. I would not live al - way: I ask not to stay Where

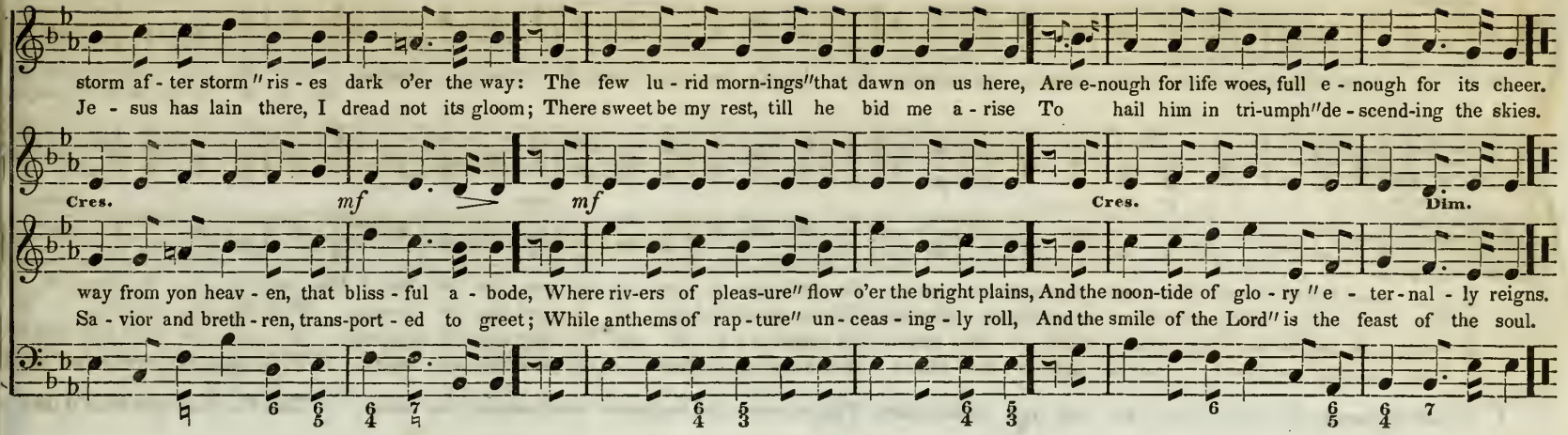
2. I would not live al - way, no, wel-come the tomb, Since

mf

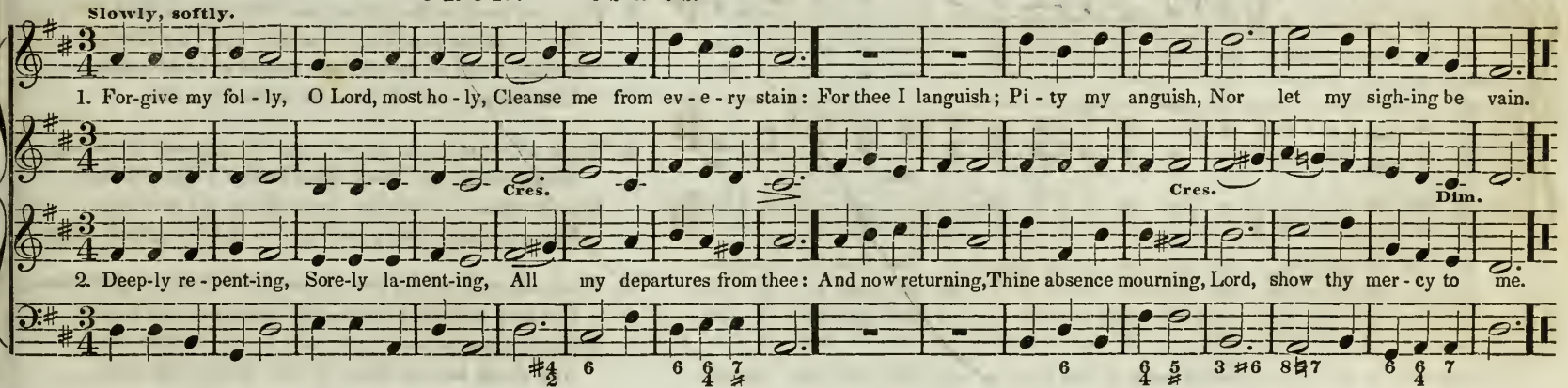
3. Oh, who would live al - way, a - way from his God; A -

4. Where saints of all a - ges in har - mo - ny meet Their

* *Also* 10's & 11's *as Lyons, by tieing the first two notes in the 2d & 6th measures.*

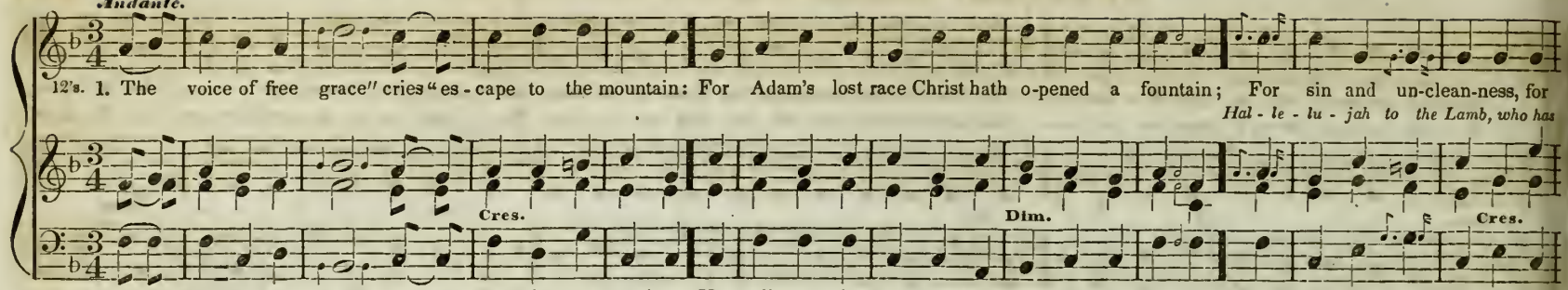

storm af - ter storm "ris - es dark o'er the way: The few lu - rid morn-ings"that dawn on us here, Are e-nough for life woes, full e - nough for its cheer.
Je - sus has lain there, I dread not its gloom; There sweet be my rest, till he bid me a - rise To hail him in tri-umph"de - scend-ing the skies.
Cres.
mf
mf
Cres.
Dim.
way from yon heav - en, that bliss - ful a - bode, Where riv-ers of pleas-ure" flow o'er the bright plains, And the noon-tide of glo - ry "e - ter - nal - ly reigns.
Sa - vior and breth - ren, trans-port - ed to greet; While anthems of rap - ture" un - ceas - ing - ly roll, And the smile of the Lord" is the feast of the soul.

ORON. 5's & 7's.


Slowly, softly.
1. For-give my fol - ly, O Lord, most ho - ly, Cleanse me from ev - e - ry stain: For thee I languish; Pi - ty my anguish, Nor let my sigh-ing be vain.
Cres.
Cres.
Dim.
2. Deep-ly re - pent-ing, Sore-ly la-ment-ing, All my departures from thee: And now returning, Thine absence mourning, Lord, show thy mer - cy to me.

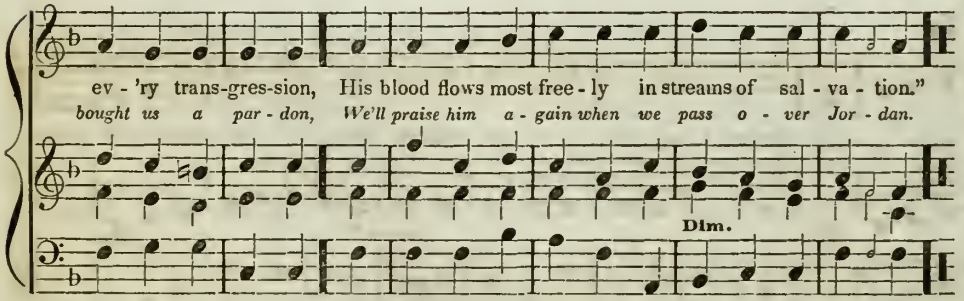
ADIZ. 12's; or 12's & 11's.

Andante.


12's. 1. The voice of free grace" cries "es - cape to the mountain: For Adam's lost race Christ hath o-pened a fountain; For sin and un-clean-ness, for
Hal - le - lu - jah to the Lamb, who has
Cres.
Dim.
Cres.
2. Ye souls that are wounded, to the Sa - vior re - pair, He calls you in mer - cy, and can you for - bear? Tho' your sins are in - creas - ed as
3. Now Je - sus, our King, reigns tri - umphant - ly glorious; O'er sin, death, and hell he is more than vic - torious; With shouting pro-claim it, oh
4. Our Je - sus his name"now pro - claim all vic - torious, He reigns o - ver all, and his king-dom is glorious; To Je - sus we'll join"with the
5. With joy shall we stand, . . when es - cap'd to the shore; With harps in our hands, we will praise him the more; We'll range the sweet plains"on the

12's & 11's.

1. Thou art gone to the grave! but we will not deplore thee, Tho' sor-row and darkness" en-com-pass the tomb; The Sa - vior has pass'd thro' its


ev - 'ry trans-gres-sion, His blood flows most free - ly in streams of sal - va - tion."
bought us a par - don, We'll praise him a - gain when we pass o - ver Jor - dan.
Dim.
high as a mountain, His blood can re-move them, it flows from the foun-tain.
trust in his pas-sion, He saves us most free - ly, oh pre-cious sal - va - tion.
great con-gre - ga - tion, And tri - umph as - crib - ing to him our sal - va - tion.
banks of the riv - er, And sing of sal - va - tion" for - ev - er and ev - er.

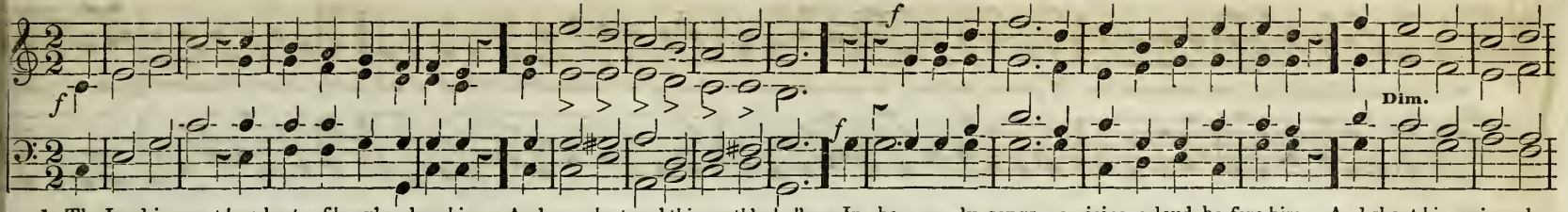
por-tals be-fore thee, And th' lamp of his love" is thy guide thro' the gloom.

12's & 11's.

2. Thou art gone to the grave! we no longer behold thee,
Nor tread the rough path" of the world by thy side;
The wide arms of mercy" are spread to enfold thee,
And sinners may die, for the sinless has died.

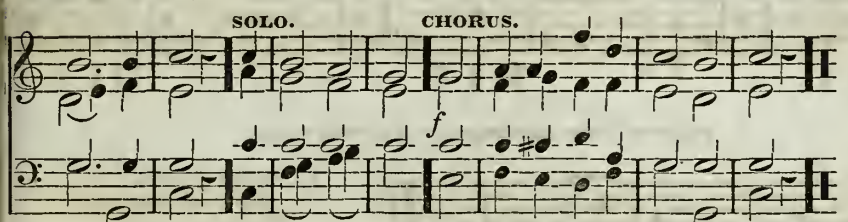
3. Thou art gone to the grave! and, its mansion forsaking,
What though thy weak spirit in fear" linger'd long;
The sunshine of Paradise beam'd" on thy waking,
The song that thou heard'st, was the seraphim's song.

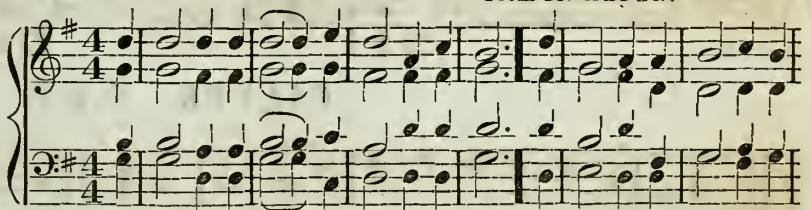
4. Thou art gone to the grave! but we will not deplore thee;
For God was thy ransom, thy guardian, and guide:
He gave thee, he took thee, and he will restore thee;
And death has no sting, for the Savior hath died.



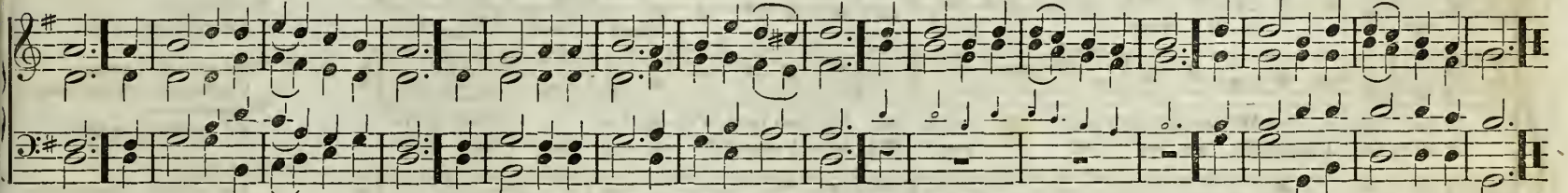
1. The Lord is great! ye hosts of heav'n, adore him, And ye who tread this earthly ball; In ho - - - ly songs re - joice a-loud be-fore him, And shout his praise who
2. The Lord is great, his ma - jes - ty how glorious! Resound his praise from shore to shore; O'er sin, and death, and hell, now made vic - to-rious, He rules and reigns for -
3. The Lord is great, his mer - cy how abounding! Ye angels, strike your golden chords! Oh praise our God! with voice and harp resounding, The King of kings, and

BETHLEHEM. 5's & 8's. C. M.; or 11's & 8's.*

From Dr. MADAN.

made you all, And shout his praise, And shout his praise who made you all.
ev - er - more, He rules and reigns, He rules and reigns for-ev - er - more.
Lord of lords! The King of kings, The King of kings, and Lord of lords!



5's & 8's. Be-hold how the Lord Has girt on his sword; From conquest to conquest pro -
C. M. To our Re - deem-er's glo - rious name, A - wake the sa - cred

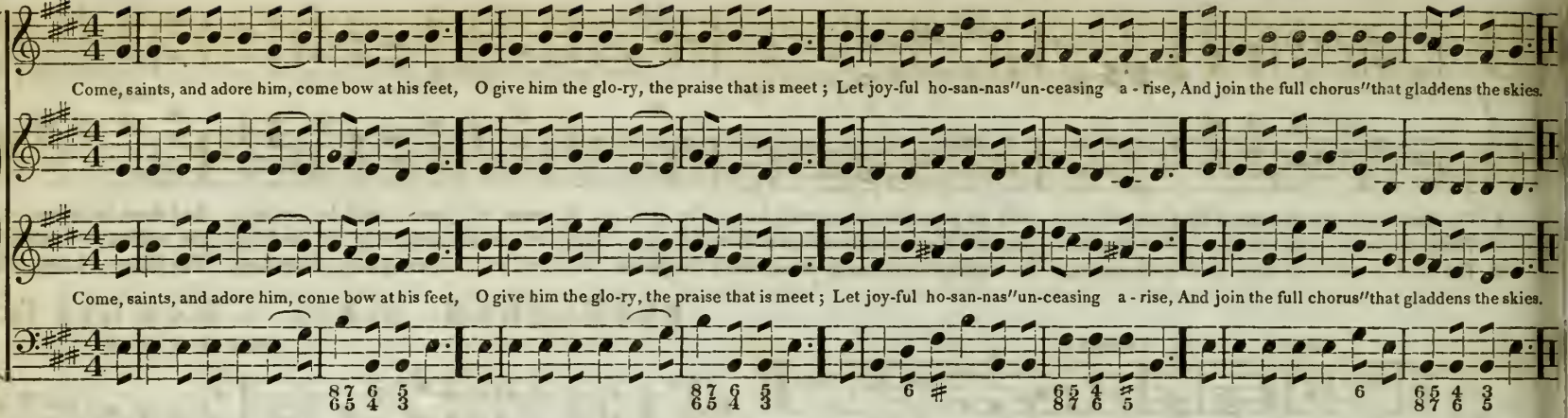


ceeds! From conquest to con-quest proceeds! How hap - py are they, Who live in this day, And witness his won - der-ful deeds, And wit - ness his won - der-ful deeds.
song! A - wake the .. sa-cred... song! Oh! may his ... love, im - mor- ... tal flame! Tune ev'- ... ry heart and ... tongue, Tune ev' - ... ry heart and .. tongue.

* *For 11's & 8's, see the Hymn, "Be joyful in God, all ye lands of the earth."*

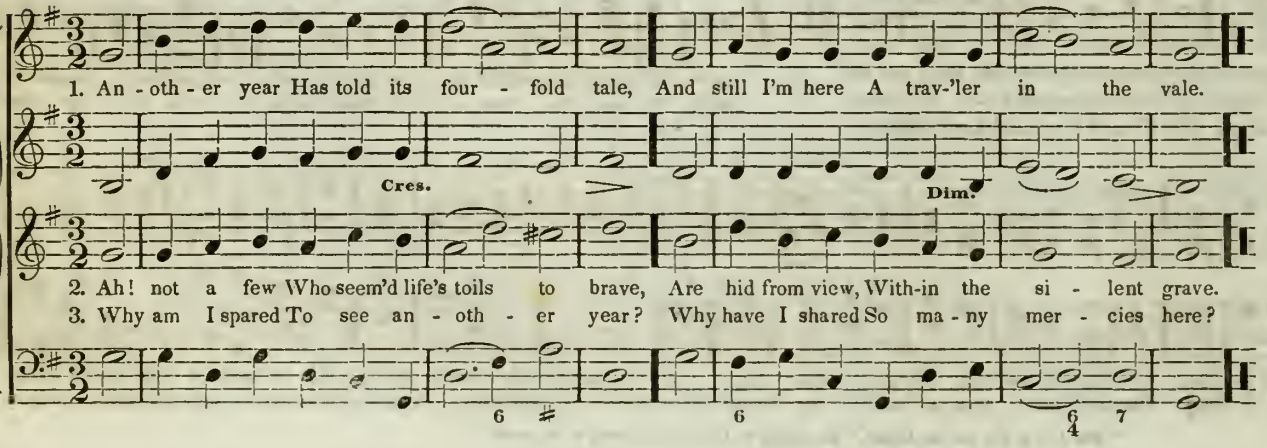
AMORA. 11's; or 10's & 11's, by the ties.

Arranged from MOZART.


Come, saints, and adore him, come bow at his feet, O give him the glo-ry, the praise that is meet; Let joy-ful ho-san-nas"un-ceasing a - rise, And join the full chorus"that gladdens the skies.
Come, saints, and adore him, come bow at his feet, O give him the glo-ry, the praise that is meet; Let joy-ful ho-san-nas"un-ceasing a - rise, And join the full chorus"that gladdens the skies.

CALVER. 4's & 6's.

Treble and Tenor may change parts in alternate stanzas.


1. An - oth - er year Has told its four - fold tale, And still I'm here A trav-'ler in the vale.
Cres.
Dim.
2. Ah! not a few Who seem'd life's toils to brave, Are hid from view, With-in the si - lent grave.
3. Why am I spared To see an - oth - er year? Why have I shared So ma - ny mer - cies here?

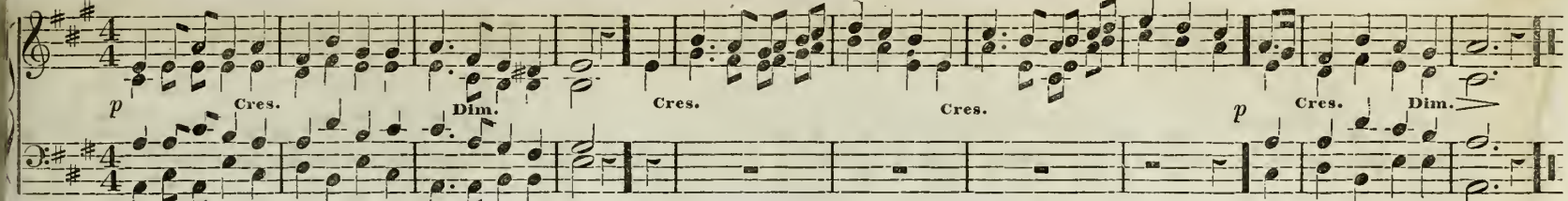
4. 'Tis not my birth,
For I was born in sin;
'Tis not my worth,
For I've a heart unclean.

5. From God alone
My mercies I receive;
To him alone
I would forever live.

6. Then aid my tongue,
Companions on the road,
To raise a song
Of gratitude to God.

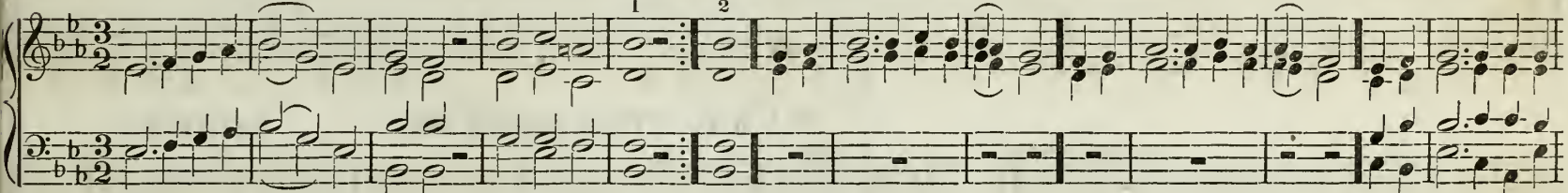
7. Hallelujah!
Let *all* their voices raise;
Hallelujah!
To God be all the praise.

CHASE. 8, 6, 8, 8, 6; or C. M. by repeating the third line of the stanza.



There is an hour "of peaceful rest, To mourning wand'rers giv'n : There is a tear "for souls distress'd, A balm for ev' - ry wound-ed breast, "Tis found a - lone, in heav'n.

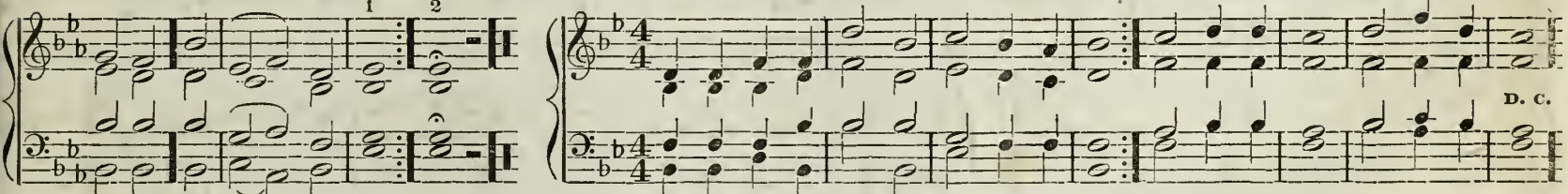
EVENING. 8's & 4's. Peculiar.



God that madest earth and heav - en, Dark-ness and light!
Who the day for toil has giv - en, For rest the [*Omit.*] night!

May thine an-gel guards defend us, Slumbers sweet thy mercy send us, Ho-ly dreams and hopes at-

NEWBURYPORT. 6's & 4's. Peculiar.* TH. HASTINGS.



tend us, This live - - - long night. night.

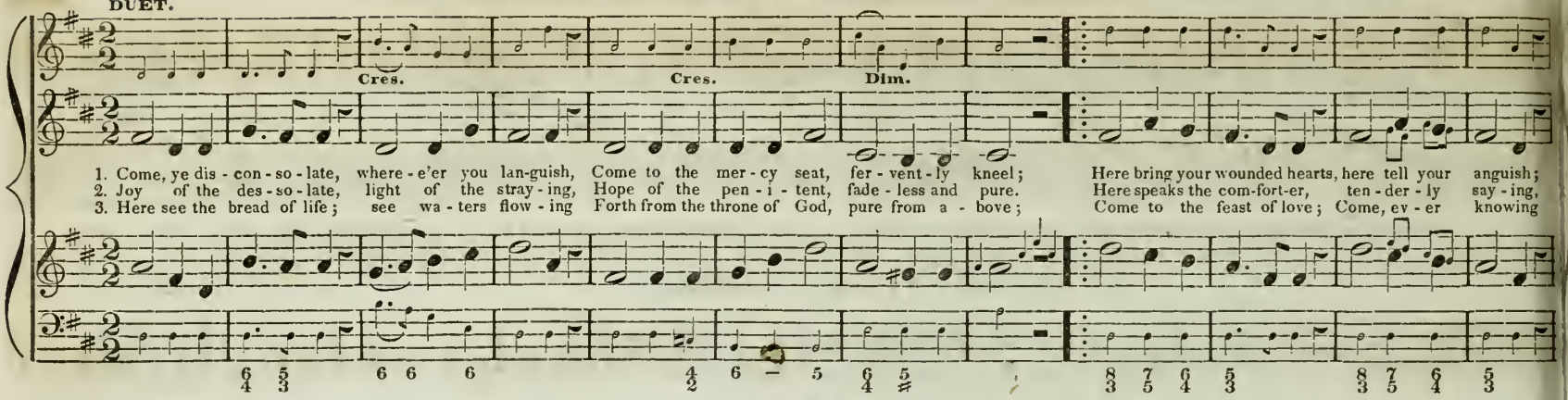
Child of sin and sor - row, Fill'd with dis - may,
Wait not for to - mor - row, Yield thee to - day;
Child of sin and sor - row, Hear and o - bey.

Heav'n bids thee come, While yet there's room:

* *See also the Hymn, "Why that soul's commotion."*

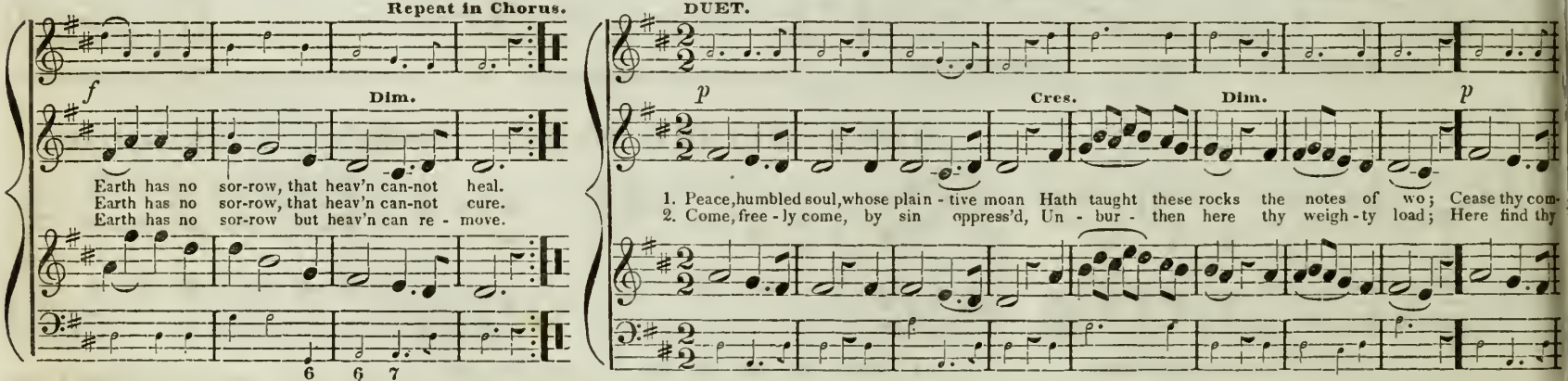
HYMN. "Come, ye disconsolate." *

SAMUEL WEBBE.


DUET.
Cres.
Cres.
Dim.
1. Come, ye dis - con - so - late, where - e'er you lan-guish, Come to the mer - cy seat, fer - vent - ly kneel; Here bring your wounded hearts, here tell your anguish;
2. Joy of the des - so - late, light of the stray - ing, Hope of the pen - i - tent, fade - less and pure. Here speaks the com-fort-er, ten - der - ly say - ing,
3. Here see the bread of life; see wa - ters flow - ing Forth from the throne of God, pure from a - bove; Come to the feast of love; Come, ev - er knowing

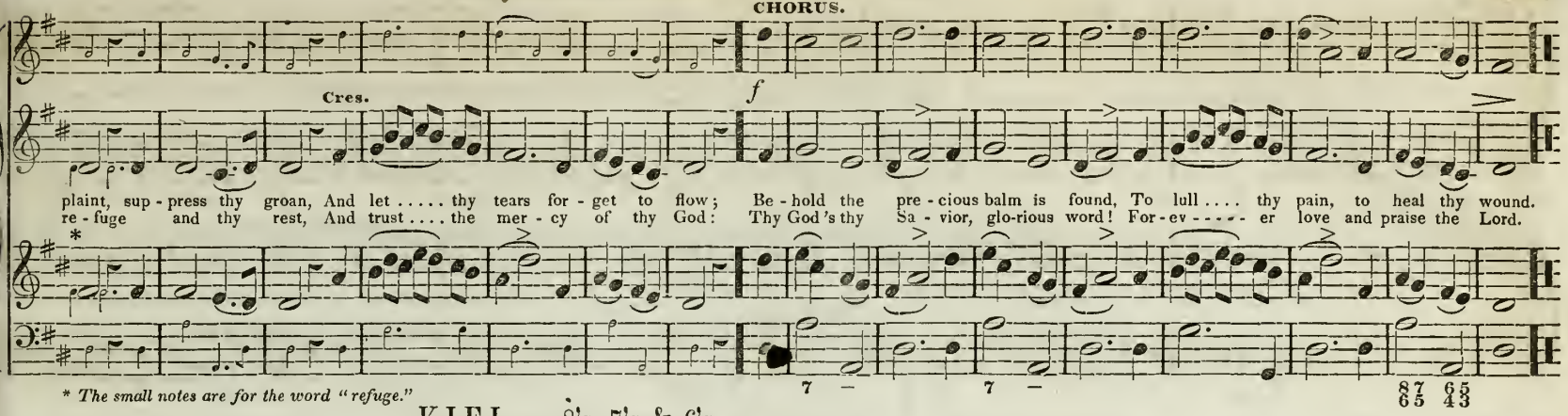
HYMN. "Peace, humbled soul."

MAZZINGHI. †


Repeat in Chorus.
f
Dim.
Earth has no sor-row, that heav'n can-not heal.
Earth has no sor-row, that heav'n can-not cure.
Earth has no sor-row but heav'n can re - move.
DUET.
p
Cres.
Dim.
p
1. Peace, humbled soul, whose plain - tive moan Hath taught these rocks the notes of wo; Cease thy com-
2. Come, free - ly come, by sin oppress'd, Un - bur - then here thy weigh - ty load; Here find thy

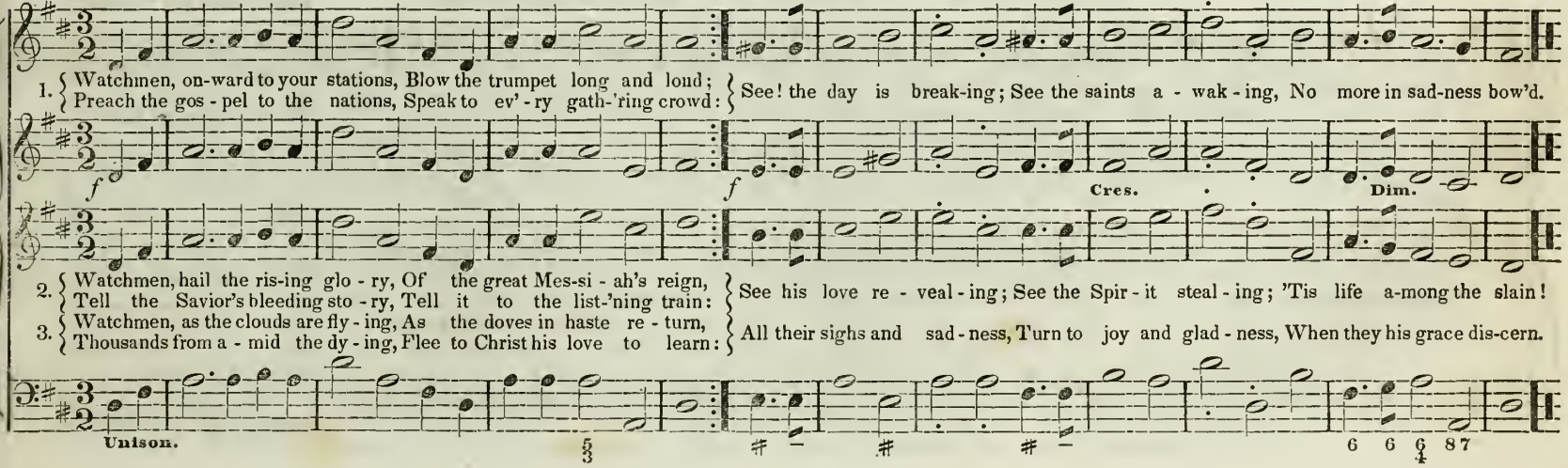
* *This beautiful piece may be sung as a Duet, or as a Quartette, repeating the last two lines in chorus. The small note in the Alto in the 14th measure should be sung only when performed as a Duet. The melody in the 6th, 10th, & 11th measures has been restored to its original form as published by the author. The small notes in the 11th measure give the melody as it has usually been printed in this country.*

† *Sometimes attributed to* HERRING. *The first part may be sung as a Duet, or as a Quartette.*

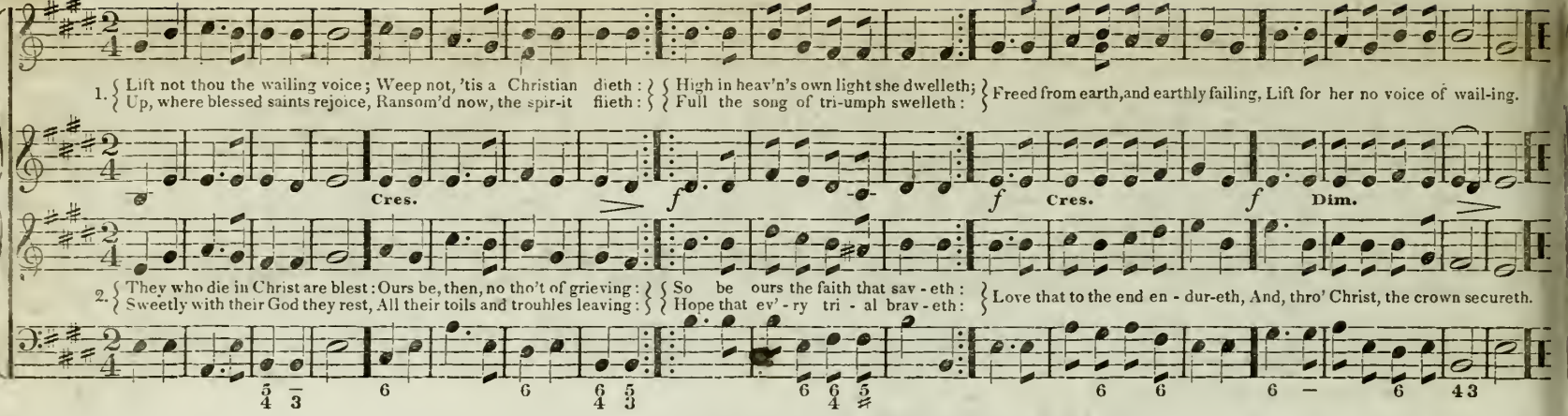

CHORUS.
Cres.
f
plaint, sup - press thy groan, And let ..... thy tears for - get to flow; Be - hold the pre - cious balm is found, To lull .... thy pain, to heal thy wound.
re - fuge and thy rest, And trust .... the mer - cy of thy God: Thy God 's thy Sa - vior, glo-rious word! For - ev - - - - - er love and praise the Lord.
*
7 — 7 —
87 65
65 43

* *The small notes are for the word "refuge."*

KIEL. 8's, 7's & 6's.

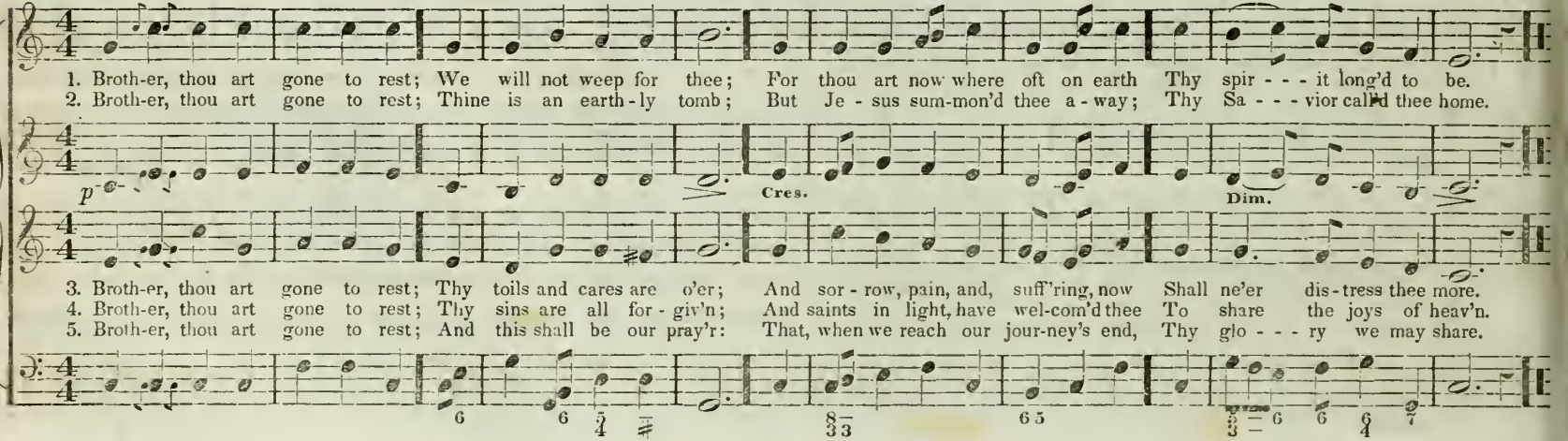

1. Watchmen, on-ward to your stations, Blow the trumpet long and loud; See! the day is break-ing; See the saints a - wak - ing, No more in sad-ness bow'd.
Preach the gos - pel to the nations, Speak to ev' - ry gath-'ring crowd:
f
f
Cres.
Dim.
2. Watchmen, hail the ris-ing glo - ry, Of the great Mes-si - ah's reign, See his love re - veal - ing; See the Spir - it steal - ing; 'Tis life a-mong the slain!
Tell the Savior's bleeding sto - ry, Tell it to the list-'ning train:
3. Watchmen, as the clouds are fly - ing, As the doves in haste re - turn, All their sighs and sad - ness, Turn to joy and glad - ness, When they his grace dis-cern.
Thousands from a - mid the dy - ing, Flee to Christ his love to learn:
Unison.
5 3
6 6 6 87
4

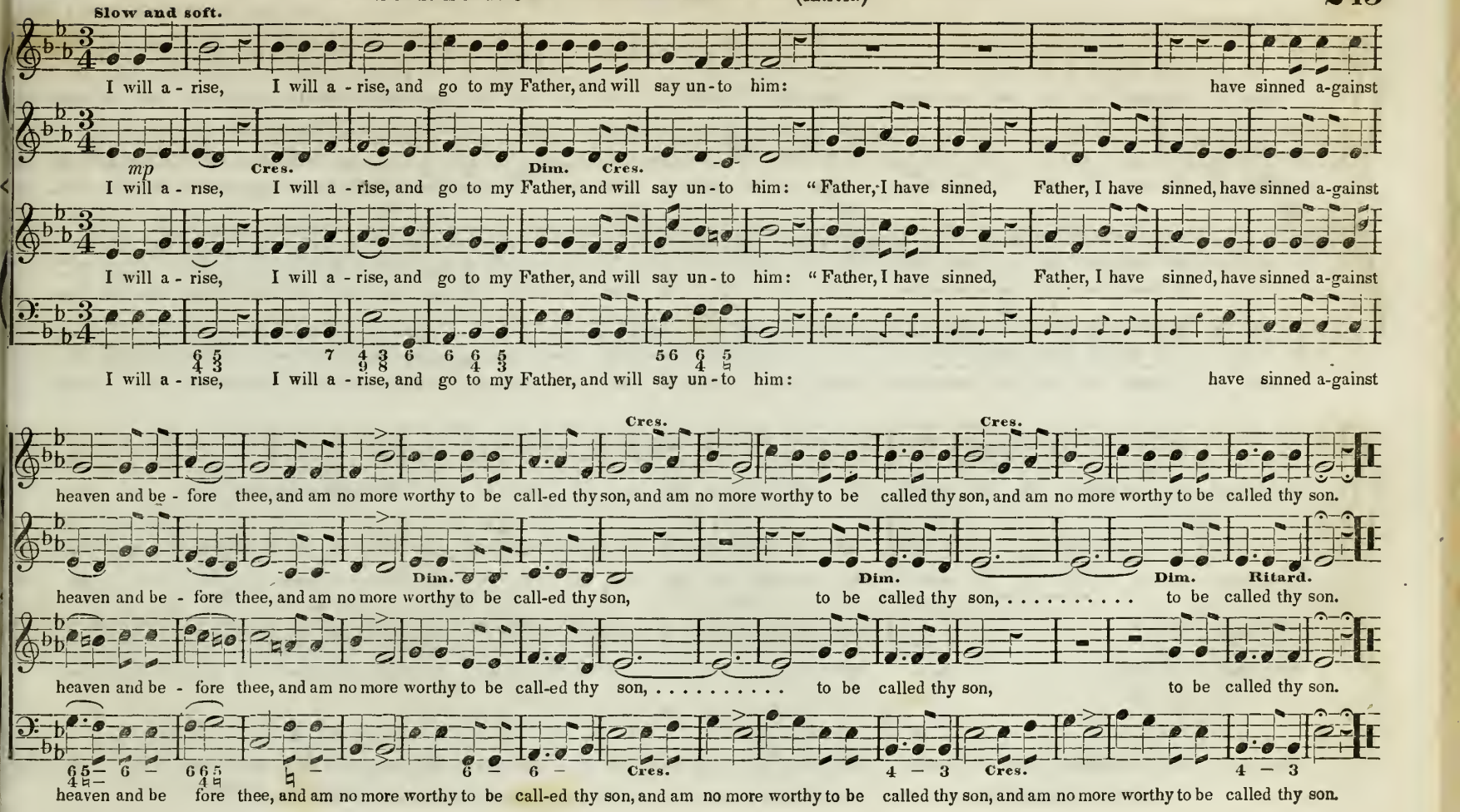
BENINDA. 7's & 8's. Peculiar.


1. Lift not thou the wailing voice; Weep not, 'tis a Christian dieth: High in heav'n's own light she dwelleth;
Up, where blessed saints rejoice, Ransom'd now, the spir-it flieth: Full the song of tri-umph swelleth: Freed from earth, and earthly failing, Lift for her no voice of wail-ing.
Cres.
f
Cres.
Dim.
2. They who die in Christ are blest: Ours be, then, no tho't of grieving: So be ours the faith that sav - eth:
Sweetly with their God they rest, All their toils and troubles leaving: Hope that ev'-ry tri - al brav - eth: Love that to the end en - dur-eth, And, thro' Christ, the crown secureth.

BELFORD. 7, 6's & 8; or C. M. by the small notes.

Altered from the "Psaltery."

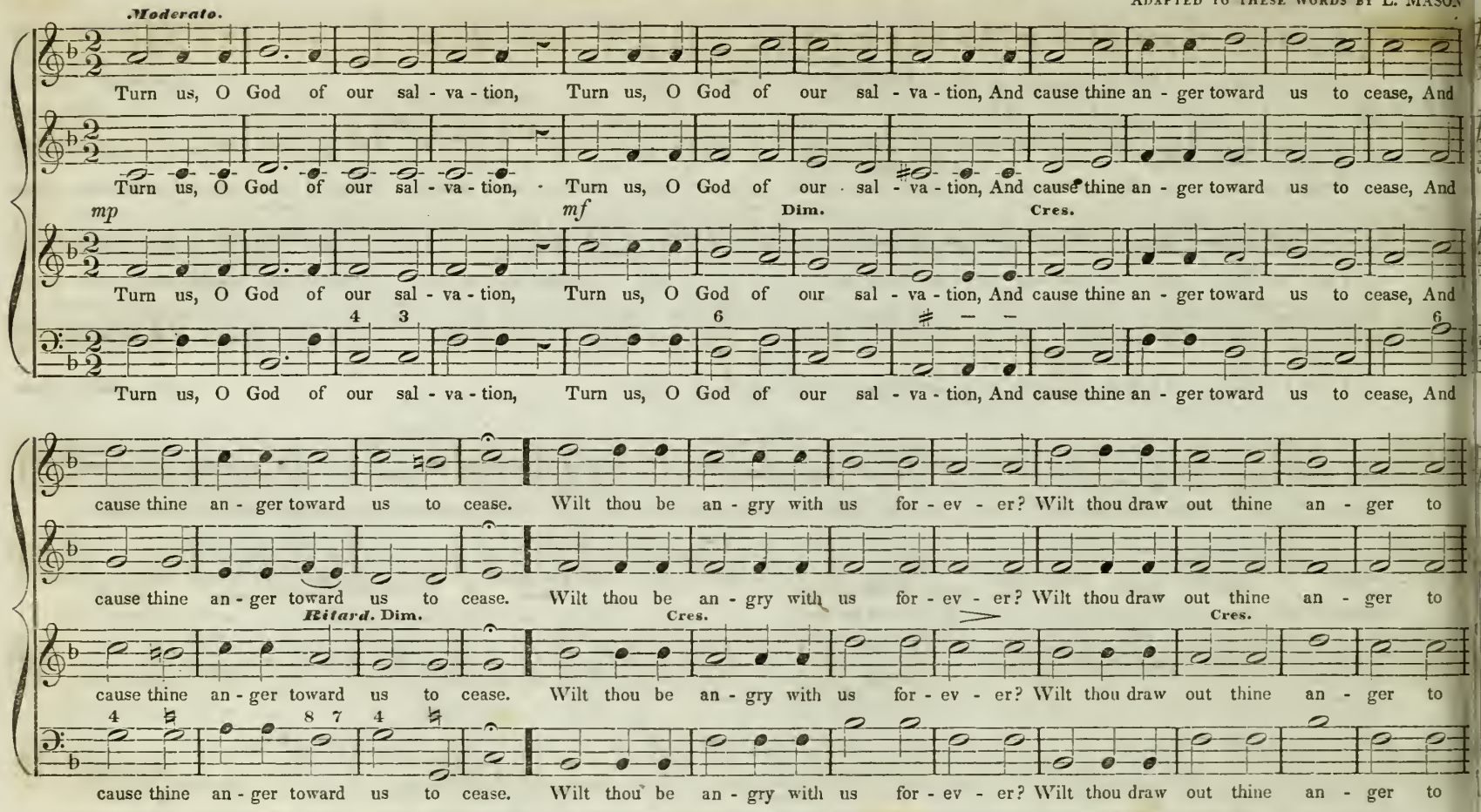

1. Broth-er, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spir - - - it long'd to be.
2. Broth-er, thou art gone to rest; Thine is an earth-ly tomb; But Je - sus sum-mon'd thee a - way; Thy Sa - - - vior call'd thee home.
p
Cres.
Dim.
3. Broth-er, thou art gone to rest; Thy toils and cares are o'er; And sor - row, pain, and, suff'ring, now Shall ne'er dis-tress thee more.
4. Broth-er, thou art gone to rest; Thy sins are all for - giv'n; And saints in light, have wel-com'd thee To share the joys of heav'n.
5. Broth-er, thou art gone to rest; And this shall be our pray'r: That, when we reach our jour-ney's end, Thy glo - - - ry we may share.


Slow and soft.
I will a - rise, I will a - rise, and go to my Father, and will say un - to him: have sinned a-gainst
mp
Cres.
Dim.
Cres.
I will a - rise, I will a - rise, and go to my Father, and will say un - to him: "Father, I have sinned, Father, I have sinned, have sinned a-gainst
I will a - rise, I will a - rise, and go to my Father, and will say un - to him: "Father, I have sinned, Father, I have sinned, have sinned a-gainst
I will a - rise, I will a - rise, and go to my Father, and will say un - to him: have sinned a-gainst
Cres.
Cres.
heaven and be - fore thee, and am no more worthy to be call-ed thy son, and am no more worthy to be called thy son, and am no more worthy to be called thy son.
Dim.
Dim.
Dim.
Ritard.
heaven and be - fore thee, and am no more worthy to be call-ed thy son, to be called thy son, ... to be called thy son.
heaven and be - fore thee, and am no more worthy to be call-ed thy son, ... to be called thy son, to be called thy son.
Cres.
Cres.
heaven and be fore thee, and am no more worthy to be call-ed thy son, and am no more worthy to be called thy son, and am no more worthy to be called thy son.

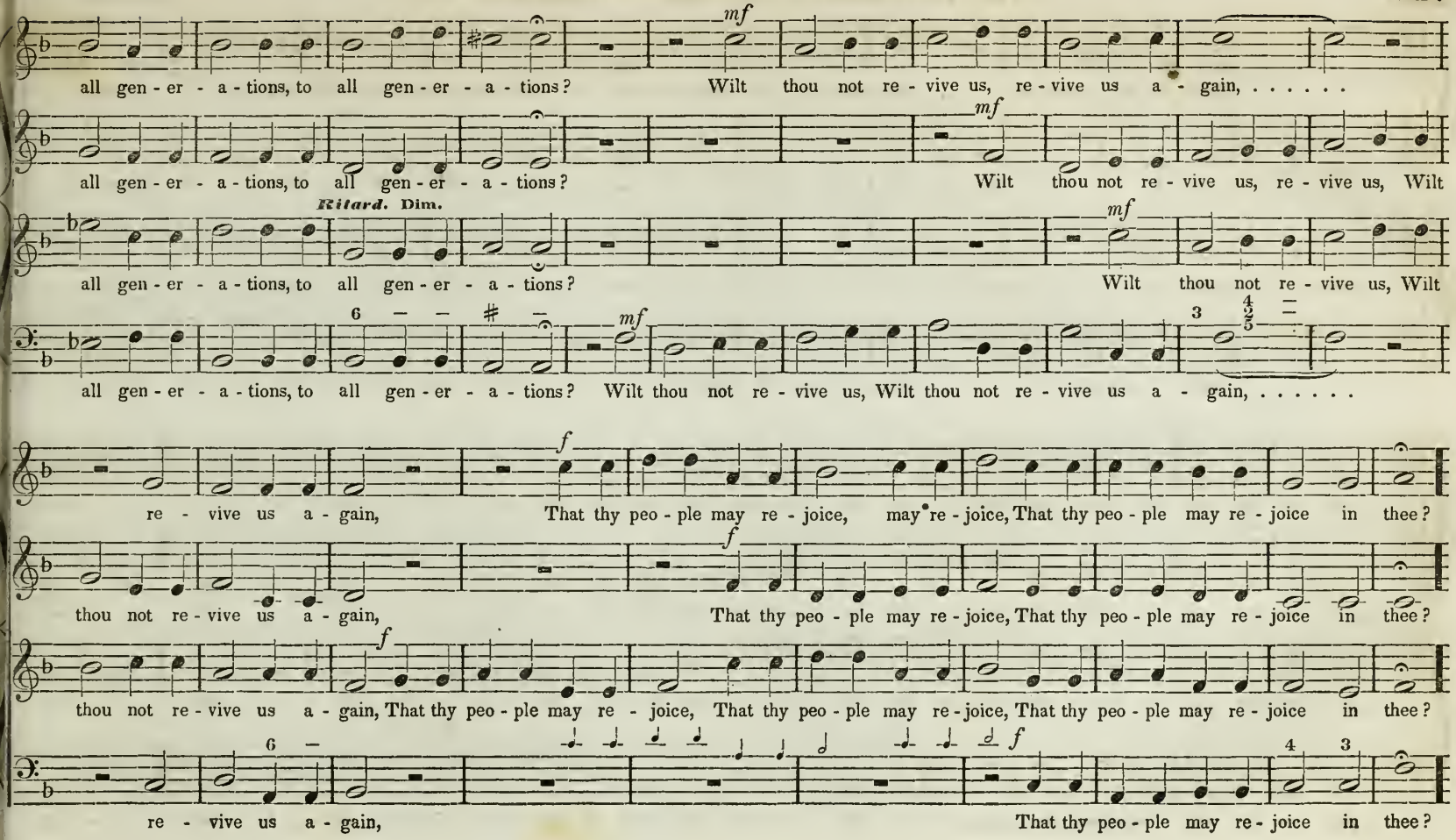
ANTHEM. "Turn us, O God of our salvation." Ps. 85, 4-7.

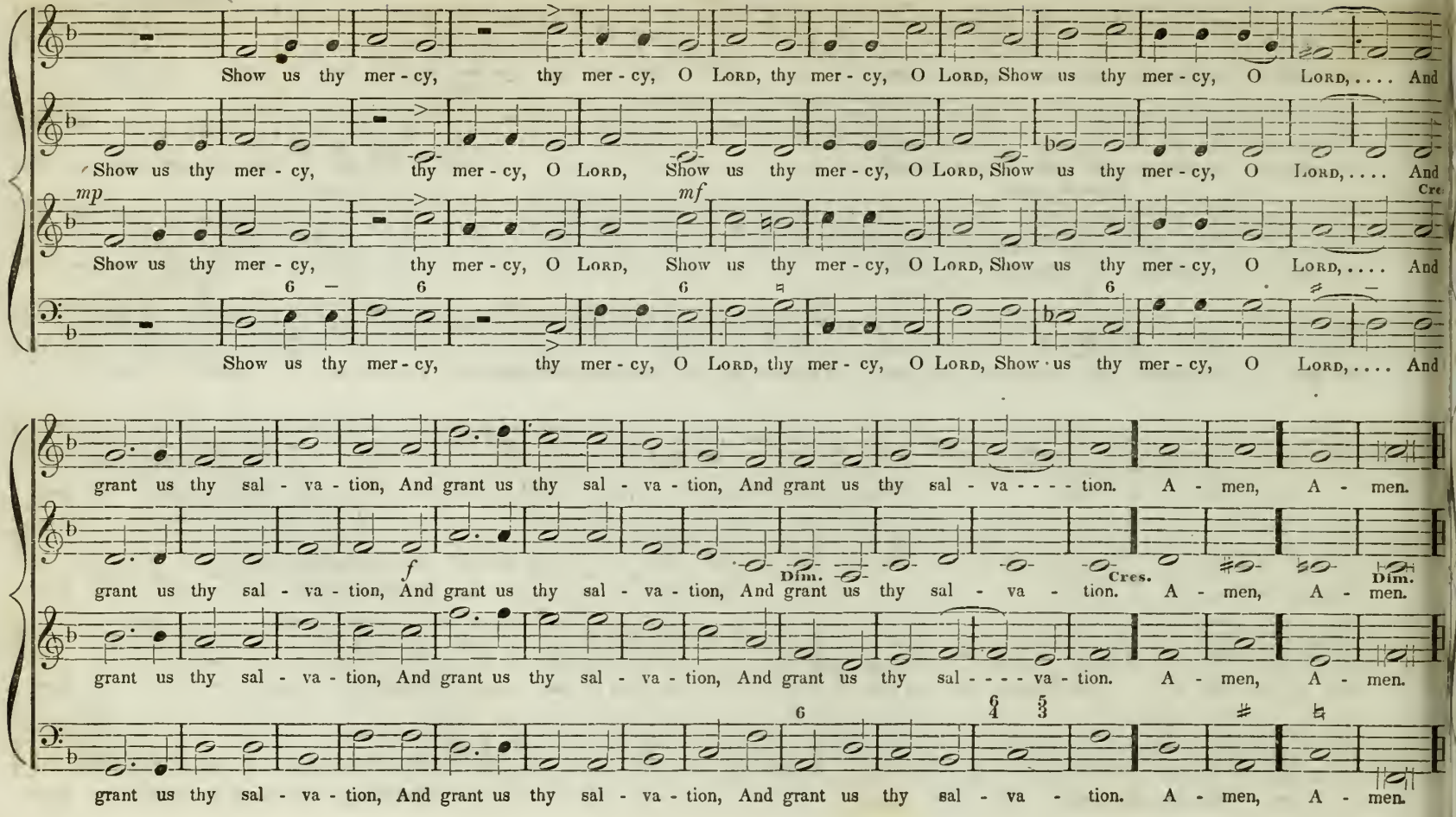
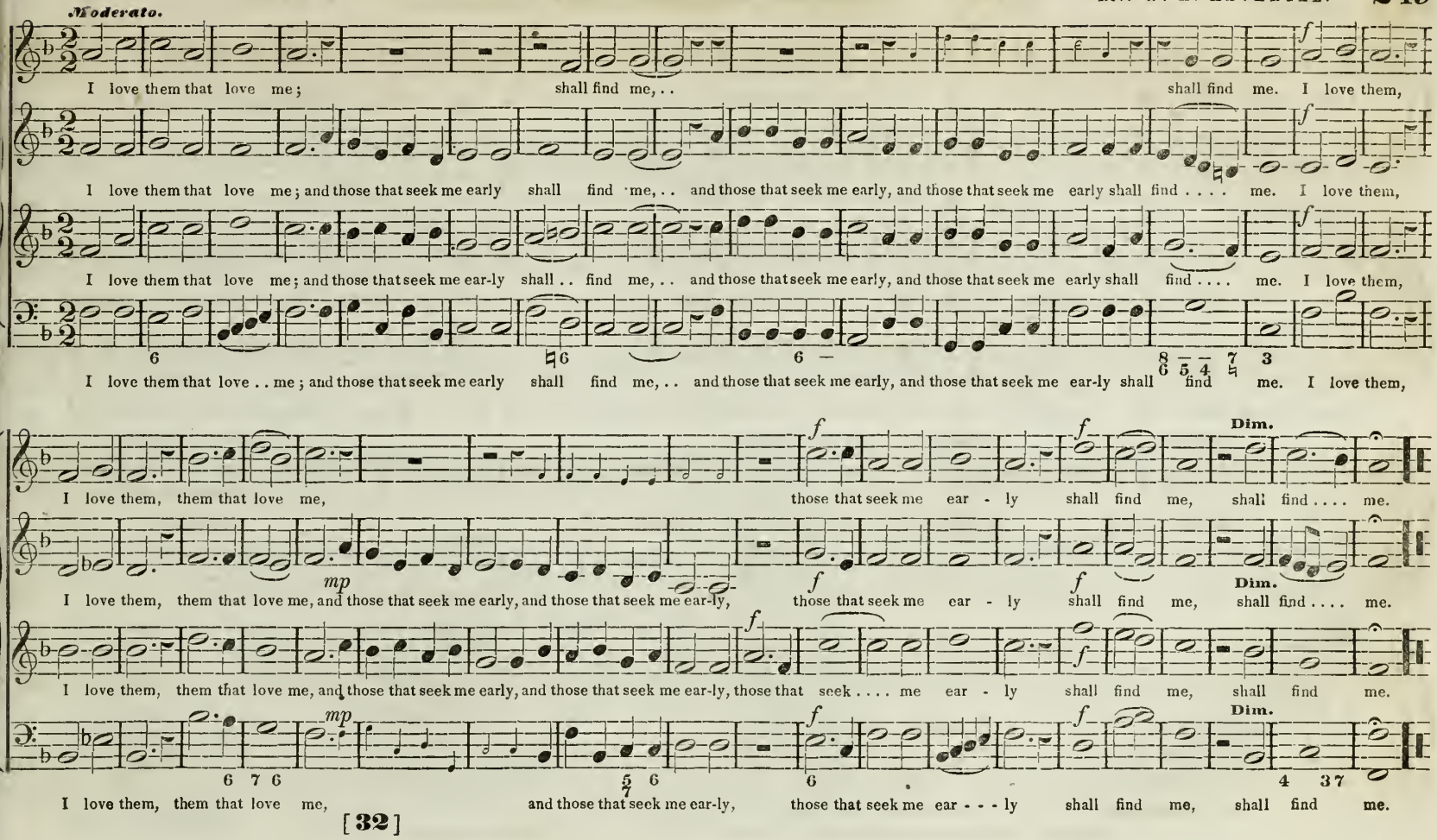
Rev. W. H. HAVERGAL.

ADAPTED TO THESE WORDS BY L. MASON


Moderato.
Turn us, O God of our sal - va - tion, Turn us, O God of our sal - va - tion, And cause thine an - ger toward us to cease, And
Turn us, O God of our sal - va - tion, Turn us, O God of our sal - va - tion, And cause thine an - ger toward us to cease, And
mp
mf
Dim.
Cres.
Turn us, O God of our sal - va - tion, Turn us, O God of our sal - va - tion, And cause thine an - ger toward us to cease, And
Turn us, O God of our sal - va - tion, Turn us, O God of our sal - va - tion, And cause thine an - ger toward us to cease, And
cause thine an - ger toward us to cease. Wilt thou be an - gry with us for - ev - er? Wilt thou draw out thine an - ger to
cause thine an - ger toward us to cease. Wilt thou be an - gry with us for - ev - er? Wilt thou draw out thine an - ger to
Ritard. Dim.
Cres.
Cres.
cause thine an - ger toward us to cease. Wilt thou be an - gry with us for - ev - er? Wilt thou draw out thine an - ger to
cause thine an - ger toward us to cease. Wilt thou be an - gry with us for - ev - er? Wilt thou draw out thine an - ger to

This beautiful and truly devotional anthem was originally composed to the words "O Savior of the world," from "The visitation of the sick."


all gen - er - a - tions, to all gen - er - a - tions? Wilt thou not re - vive us, re - vive us a - gain, ...
all gen - er - a - tions, to all gen - er - a - tions? Wilt thou not re - vive us, re - vive us, Wilt
Ritard. Dim.
all gen - er - a - tions, to all gen - er - a - tions? Wilt thou not re - vive us, Wilt
all gen - er - a - tions, to all gen - er - a - tions? Wilt thou not re - vive us, Wilt thou not re - vive us a - gain, ...
re - vive us a - gain, That thy peo - ple may re - joice, may re - joice, That thy peo - ple may re - joice in thee?
thou not re - vive us a - gain, That thy peo - ple may re - joice, That thy peo - ple may re - joice in thee?
thou not re - vive us a - gain, That thy peo - ple may re - joice, That thy peo - ple may re - joice, That thy peo - ple may re - joice in thee?
re - vive us a - gain, That thy peo - ple may re - joice in thee?


Show us thy mer - cy, thy mer - cy, O Lord, thy mer - cy, O Lord, Show us thy mer - cy, O Lord, ... And
Show us thy mer - cy, thy mer - cy, O Lord, Show us thy mer - cy, O Lord, Show us thy mer - cy, O Lord, ... And
mp
mf
Cre
Show us thy mer - cy, thy mer - cy, O Lord, Show us thy mer - cy, O Lord, Show us thy mer - cy, O Lord, ... And
6 6 6 6
Show us thy mer - cy, thy mer - cy, O Lord, thy mer - cy, O Lord, Show us thy mer - cy, O Lord, ... And
grant us thy sal - va - tion, And grant us thy sal - va - tion, And grant us thy sal - va - - - - tion. A - men, A - men.
f
Dim.
Cres.
Dim.
grant us thy sal - va - tion, And grant us thy sal - va - tion, And grant us thy sal - va - tion. A - men, A - men.
grant us thy sal - va - tion, And grant us thy sal - va - tion, And grant us thy sal - - - - va - tion. A - men, A - men.
6
6 5
4 3
grant us thy sal - va - tion, And grant us thy sal - va - tion, And grant us thy sal - va - tion. A - men, A - men.

Moderato.
I love them that love me; shall find me, . . shall find me. I love them,
I love them that love me; and those that seek me early shall find me, . . and those that seek me early, and those that seek me early shall find . . . . me. I love them,
I love them that love me; and those that seek me ear-ly shall . . find me, . . and those that seek me early, and those that seek me early shall find . . . . me. I love them,
I love them that love . . me; and those that seek me early shall find me, . . and those that seek me early, and those that seek me ear-ly shall find me. I love them,
I love them, them that love me, those that seek me ear - ly shall find me, shall find . . . . me.
I love them, them that love me, and those that seek me early, and those that seek me ear-ly, those that seek me ear - ly shall find me, shall find . . . . me.
I love them, them that love me, and those that seek me early, and those that seek me ear-ly, those that seek . . . . me ear - ly shall find me, shall find me.
I love them, them that love me, and those that seek me ear-ly, those that seek me ear - - - ly shall find me, shall find me.
Dim.

HYMN. "Jerusalem! my glorious home!"*

L. MASON, 1840.

Moderato.

CHORUS F.

1. Je - ru - sa - lem! Je - ru - sa - lem! Je - ru - sa-lem! my glorious home! Name ev-er dear to me! When! When shall my la-bors have an end,

CHORUS F.

1. Je - ru - sa - lem! Je - ru - sa - lem! Je - ru - sa-lem! my glorious home! Name ev-er dear to me! When! When shall my la-bors have an end,

CHORUS F.

1. Je - ru - sa - lem! Je - ru - sa - lem! Je - ru - sa-lem! my glorious home! Name ev-er dear to me! When! When shall my la-bors have an end,

CHORUS F.

1. Je - ru - sa - lem! Je - ru - sa - lem! Je - ru - sa-lem! my glorious home! Name ev-er dear to me! When! When shall my la-bors have an end,

CHORUS. CHORUS. SOLO. CHORUS. Treble & Alto.

In joy and peace, In joy and peace, In joy . . . . . and peace with thee Oh, when shall I

SOLO. SOLO. SOLO. SOLO.

In joy, ... In joy, ... In joy . . . . . and peace with thee. 2. Oh, when, thou ci-ty of my God, Shall I thy

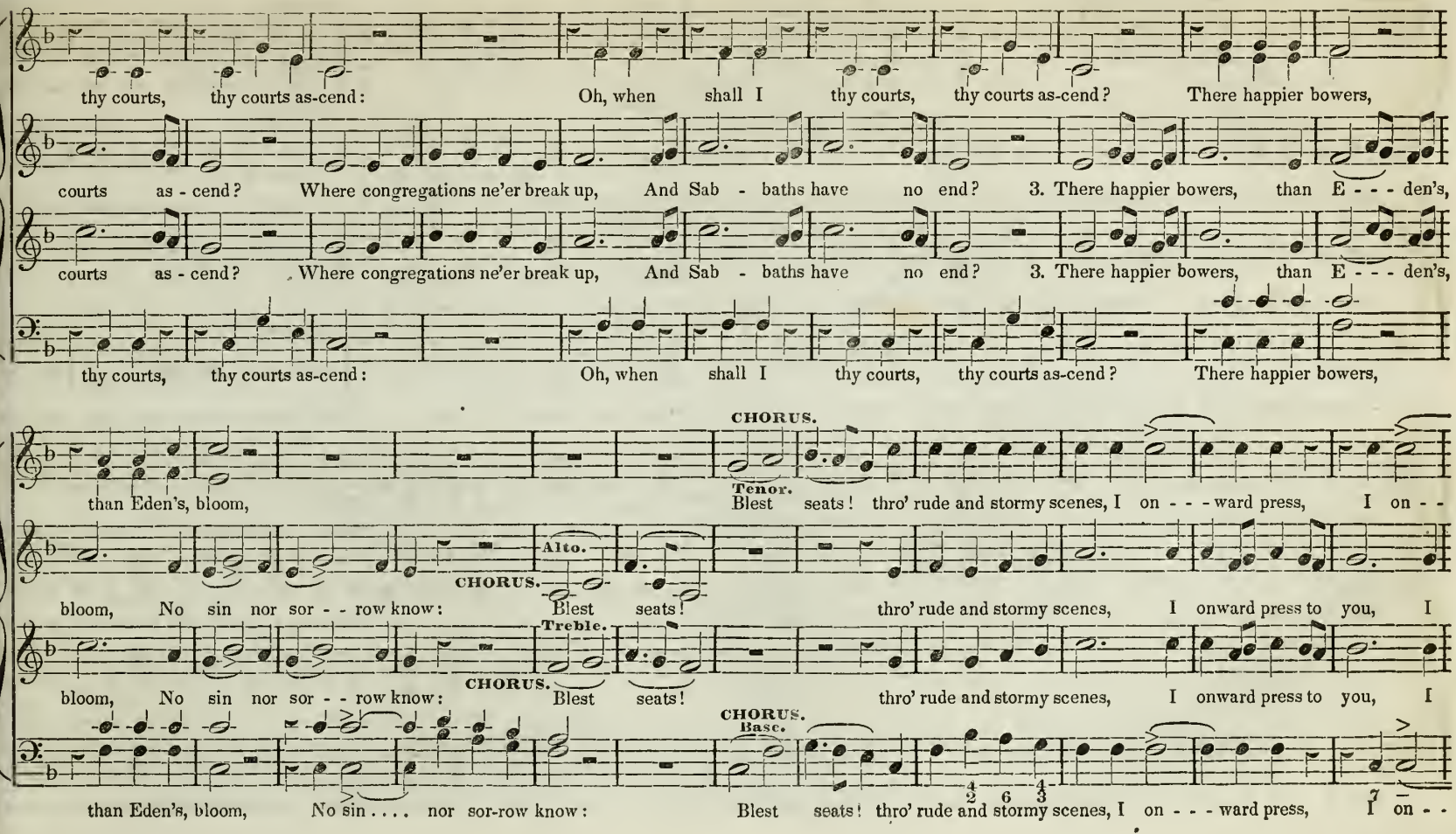
SOLO. SOLO. SOLO. SOLO.

In joy, ... In joy, ... In joy . . . . . and peace with thee. 2. Oh, when, thou ci-ty of my God, Shall I thy

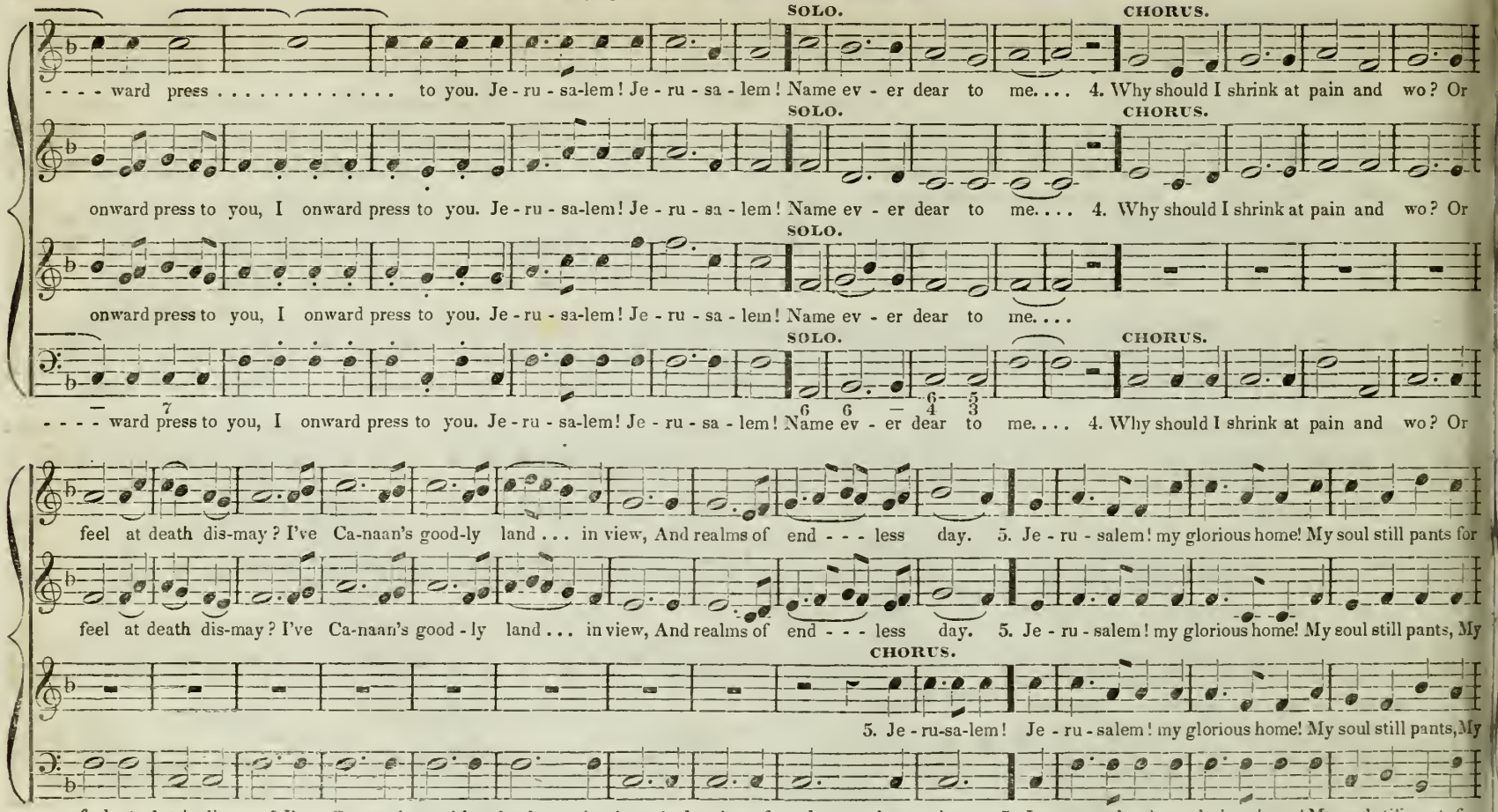
CHORUS. CHORUS. SOLO. CHORUS. Tenor & Base.

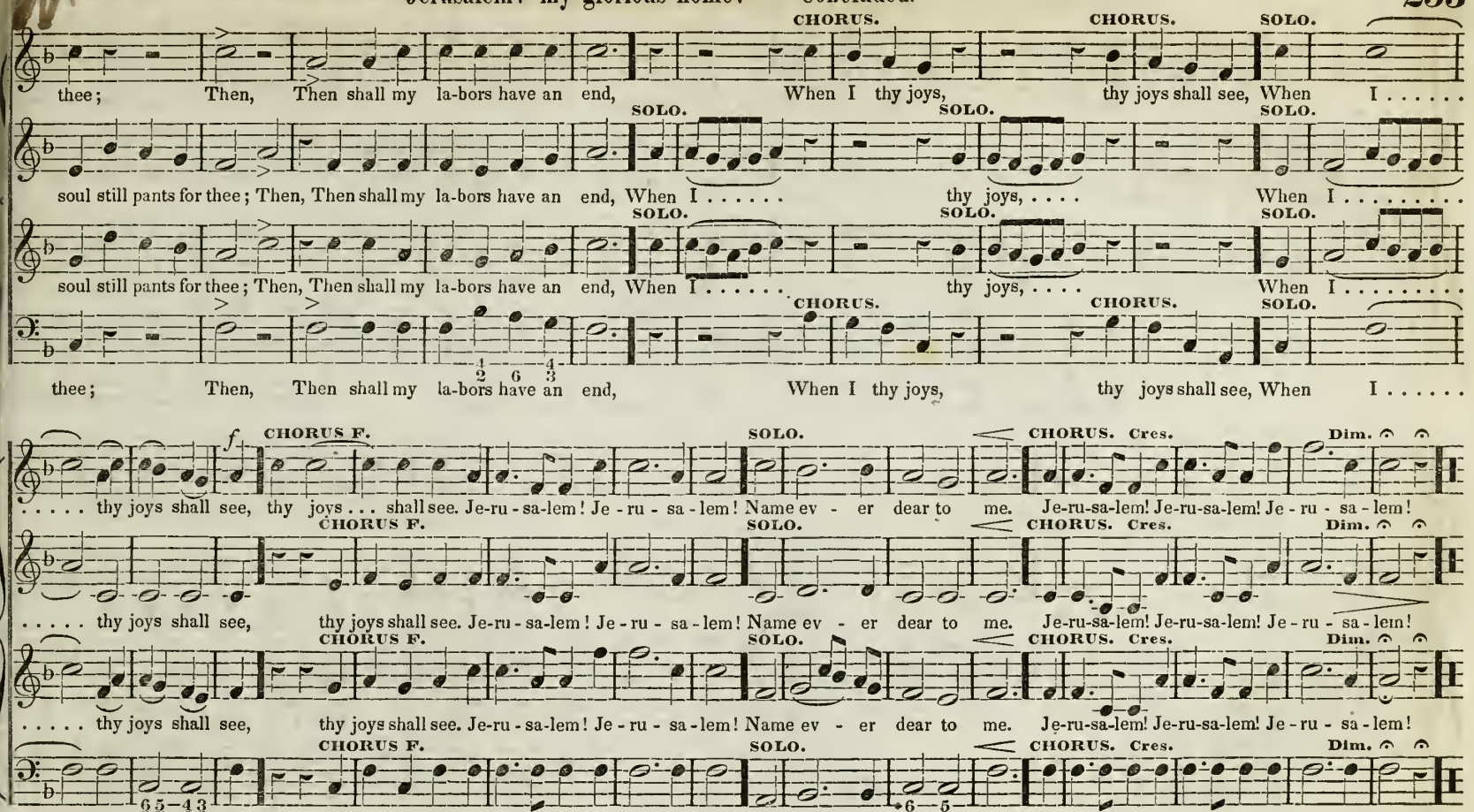
In joy and peace, In joy and peace, In joy . . . . . and peace with thee. Oh, when shall I

* *This piece has been considerably altered from the copy in "Carmina Sacra," and it is believed to be much improved.*

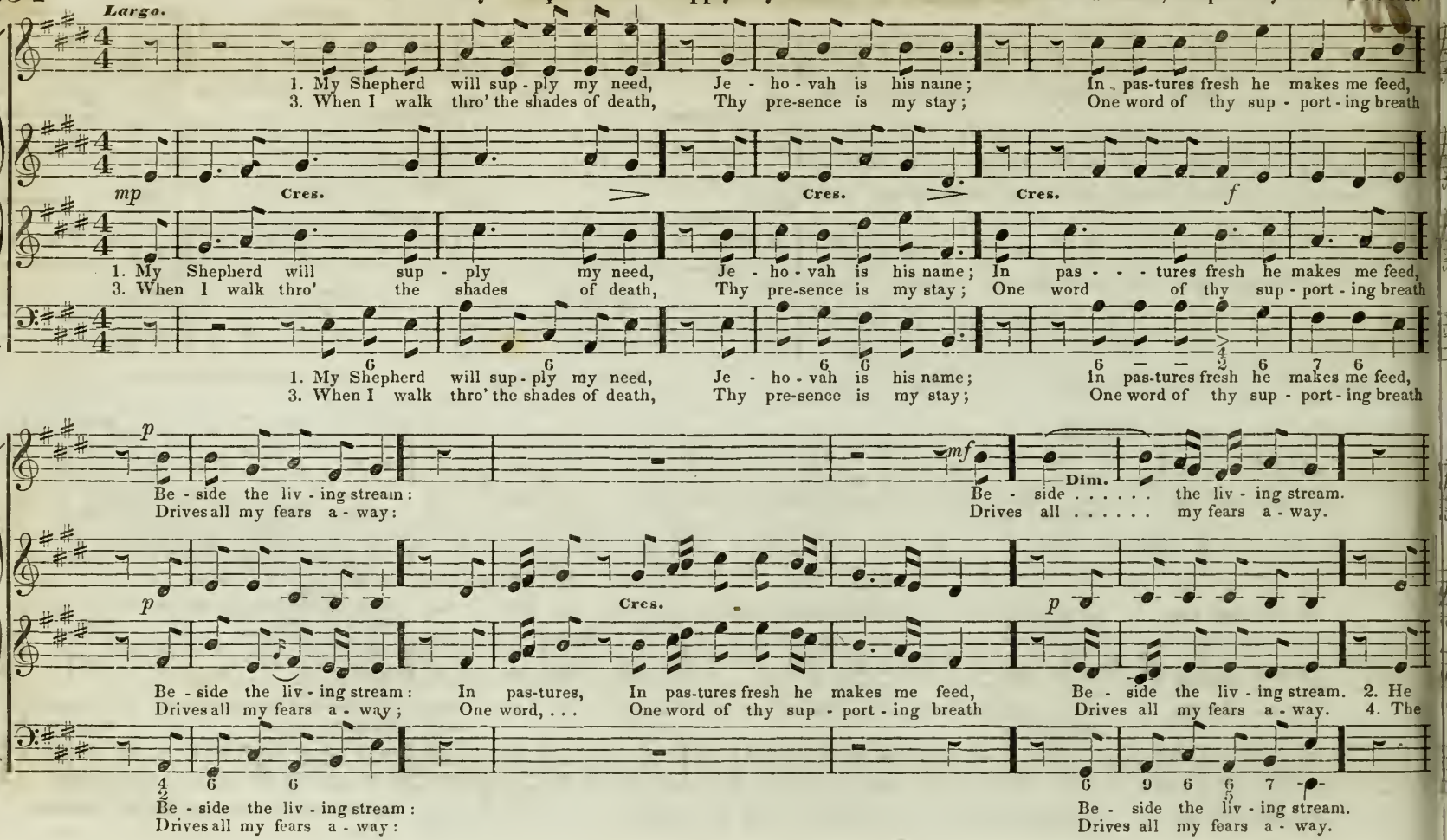
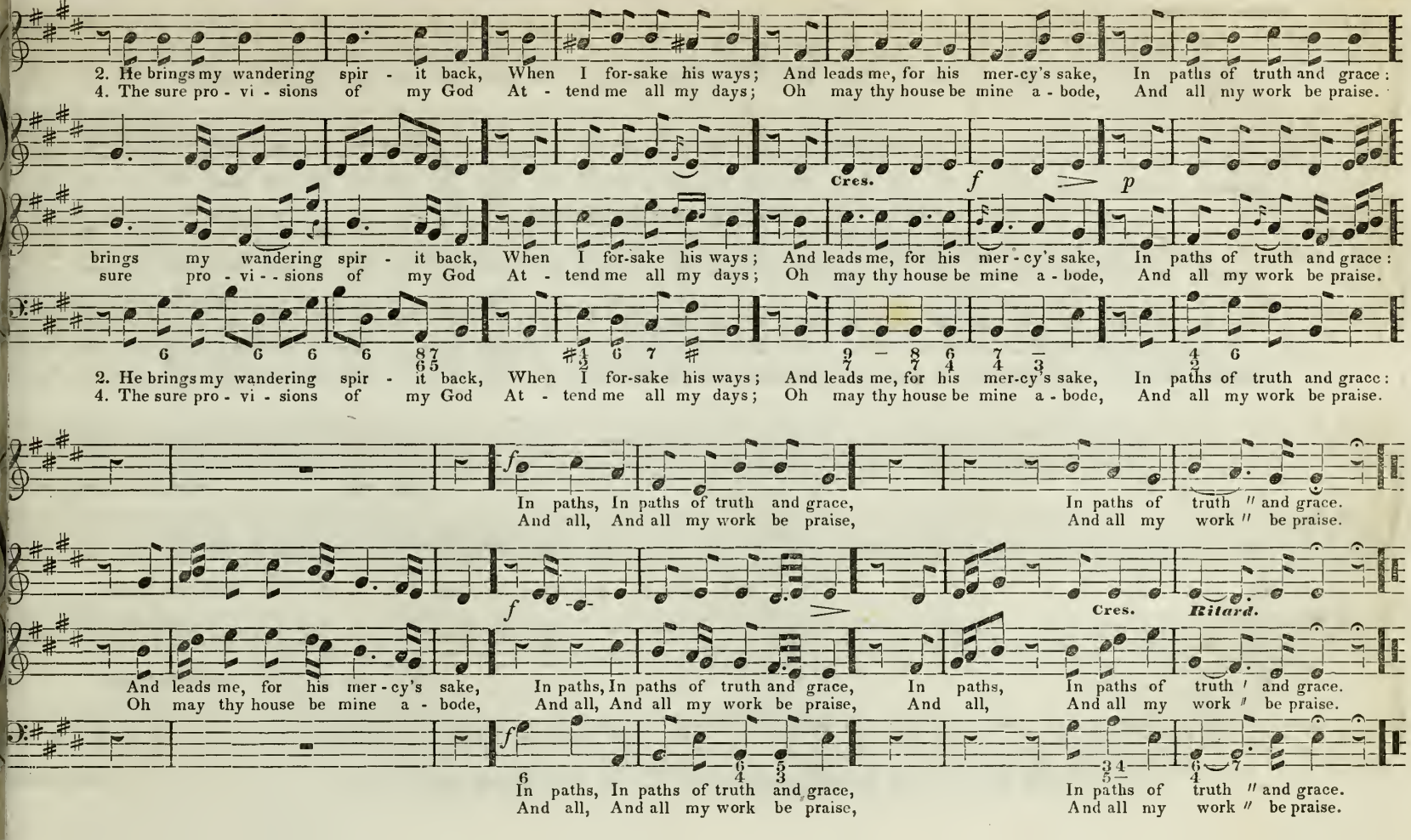

thy courts, thy courts as-cend: Oh, when shall I thy courts, thy courts as-cend? There happier bowers,
courts as - cend? Where congregations ne'er break up, And Sab - baths have no end? 3. There happier bowers, than E - - - den's,
courts as - cend? Where congregations ne'er break up, And Sab - baths have no end? 3. There happier bowers, than E - - - den's,
thy courts, thy courts as-cend: Oh, when shall I thy courts, thy courts as-cend? There happier bowers,
CHORUS.
Tenor.
than Eden's, bloom, Blest seats! thro' rude and stormy scenes, I on - - - ward press, I on - -
Alto.
CHORUS.
bloom, No sin nor sor - - row know: Blest seats! thro' rude and stormy scenes, I onward press to you, I
Treble.
CHORUS.
bloom, No sin nor sor - - row know: Blest seats! thro' rude and stormy scenes, I onward press to you, I
CHORUS.
Basc.
than Eden's, bloom, No sin .... nor sor-row know: Blest seats! thro' rude and stormy scenes, I on - - - ward press, I on - -

"Jerusalem! my glorious home!"—Continued.

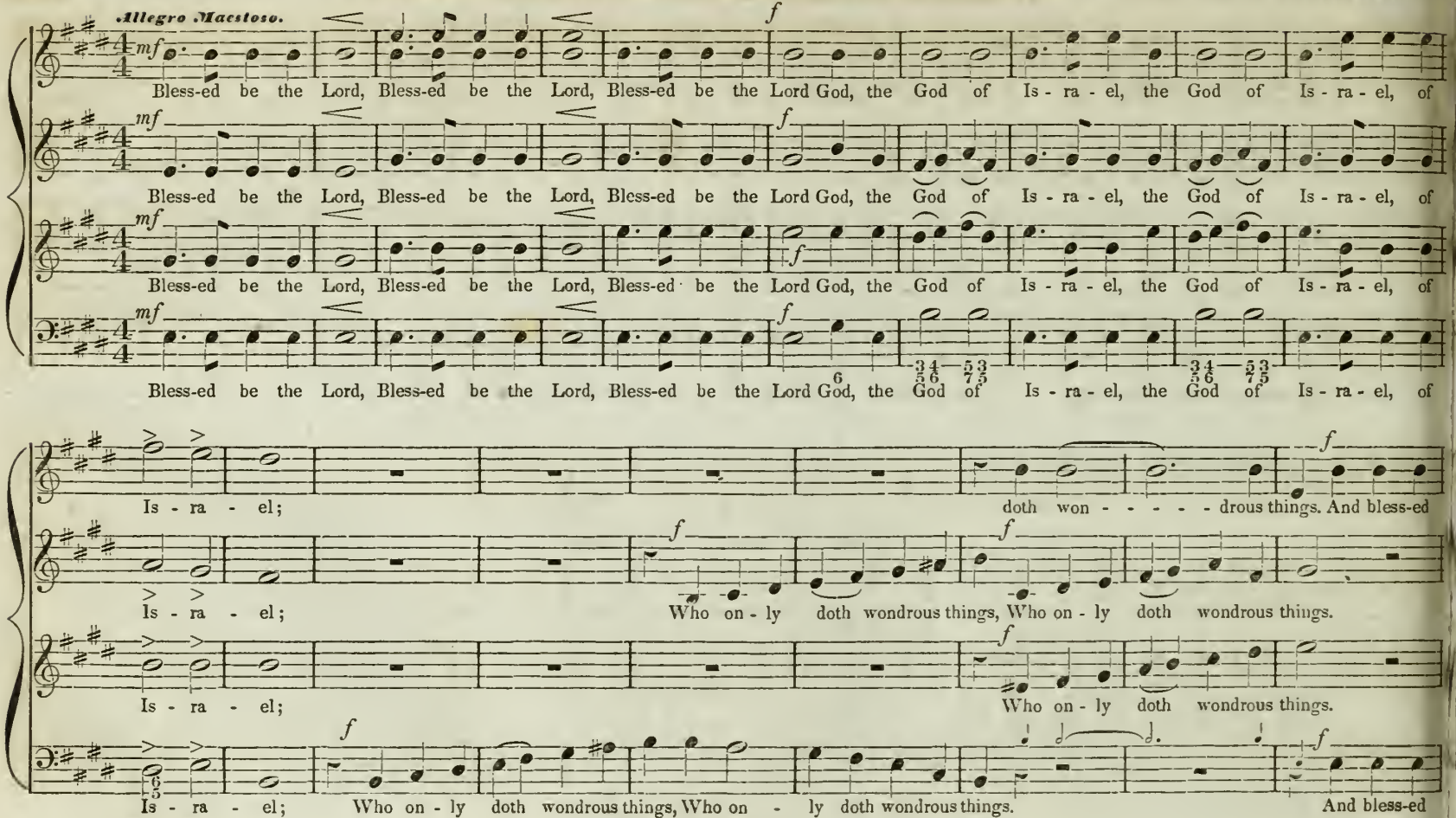

SOLO.
CHORUS.
- - - - ward press . . . . . to you. Je - ru - sa-lem! Je - ru - sa - lem! Name ev - er dear to me. . . . 4. Why should I shrink at pain and wo? Or
SOLO.
CHORUS.
onward press to you, I onward press to you. Je - ru - sa-lem! Je - ru - sa - lem! Name ev - er dear to me. . . . 4. Why should I shrink at pain and wo? Or
SOLO.
onward press to you, I onward press to you. Je - ru - sa-lem! Je - ru - sa - lem! Name ev - er dear to me. . . .
SOLO.
CHORUS.
- - - - ward press to you, I onward press to you. Je - ru - sa-lem! Je - ru - sa - lem! Name ev - er dear to me. . . . 4. Why should I shrink at pain and wo? Or
feel at death dis-may? I've Ca-naan's good-ly land . . . in view, And realms of end - - - less day. 5. Je - ru - salem! my glorious home! My soul still pants for
feel at death dis-may? I've Ca-naan's good - ly land . . . in view, And realms of end - - - less day. 5. Je - ru - salem! my glorious home! My soul still pants, My
CHORUS.
5. Je - ru-sa-lem! Je - ru - salem! my glorious home! My soul still pants, My
feel at death dis-may? I've Ca-naan's good-ly land in view, And realms of end - - - less day. 5. Je - ru - salem! my glorious home! My soul still pants for

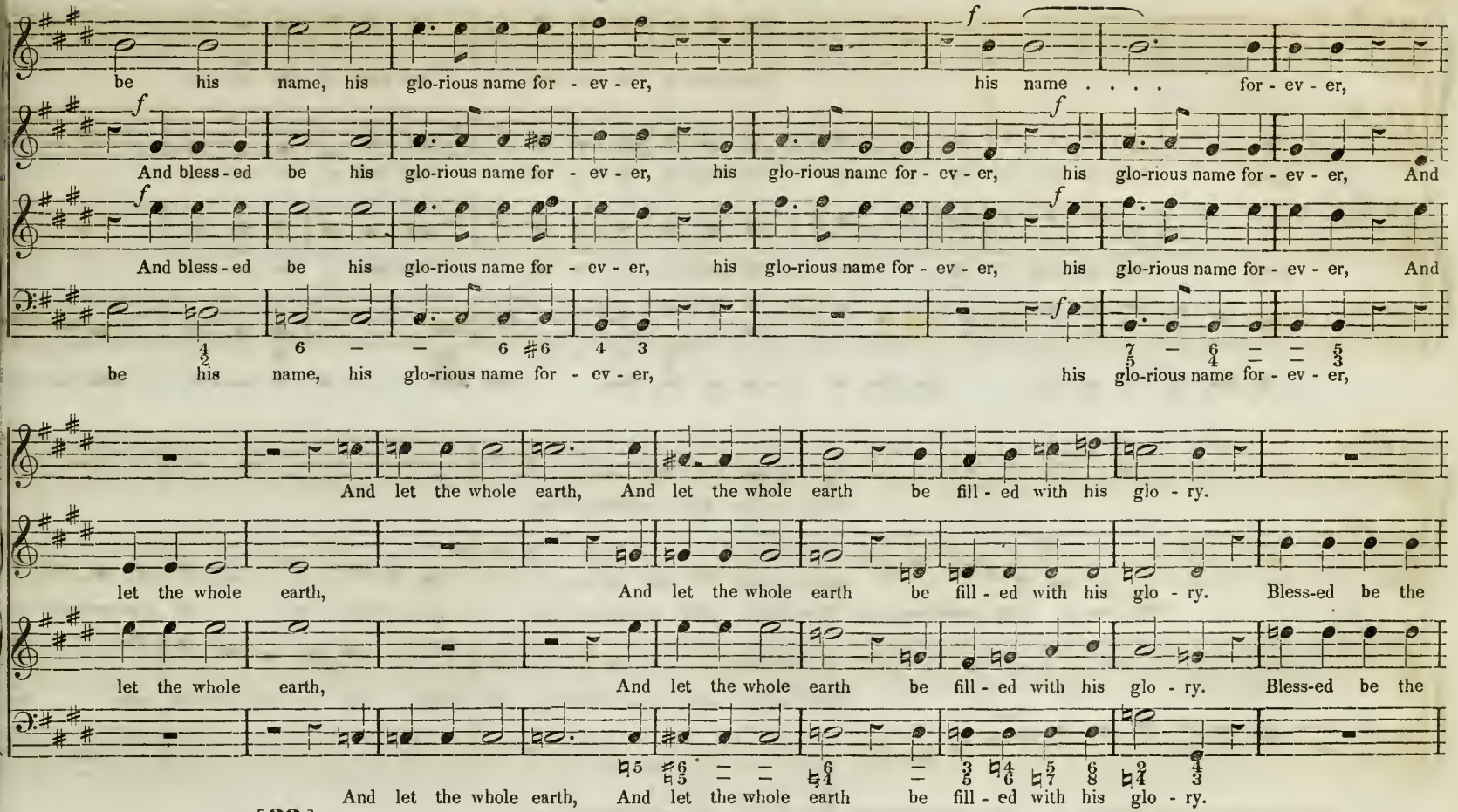

CHORUS.
CHORUS.
SOLO.
thee; Then, Then shall my la-bors have an end, When I thy joys, thy joys shall see, When I . . . . . .
SOLO.
SOLO.
SOLO.
soul still pants for thee; Then, Then shall my la-bors have an end, When I . . . . . thy joys, ... When I . . . . . .
SOLO.
SOLO.
SOLO.
soul still pants for thee; Then, Then shall my la-bors have an end, When I . . . . . thy joys, ... When I . . . . . .
CHORUS.
CHORUS.
SOLO.
thee; Then, Then shall my la-bors have an end, When I thy joys, thy joys shall see, When I . . . . . .
f
CHORUS F.
SOLO.
CHORUS. Cres.
Dim.
. . . . . thy joys shall see, thy joys . . . shall see. Je-ru-sa-lem! Je-ru-sa-lem! Name ev - er dear to me. Je-ru-sa-lem! Je-ru-sa-lem! Je-ru-sa-lem!
CHORUS F.
SOLO.
CHORUS. Cres.
Dim.
. . . . . thy joys shall see, thy joys shall see. Je-ru-sa-lem! Je-ru-sa-lem! Name ev - er dear to me. Je-ru-sa-lem! Je-ru-sa-lem! Je-ru-sa-lem!
CHORUS F.
SOLO.
CHORUS. Cres.
Dim.
. . . . . thy joys shall see, thy joys shall see. Je-ru-sa-lem! Je-ru-sa-lem! Name ev - er dear to me. Je-ru-sa-lem! Je-ru-sa-lem! Je-ru-sa-lem!
CHORUS F.
SOLO.
CHORUS. Cres.
Dim.
. . . . thy joys shall see, thy joys shall see. Je-ru-sa-lem! Je-ru-sa-lem! Name ev - er dear to me. Je-ru-sa-lem! Je-ru-sa-lem! Je-ru-sa-lem!

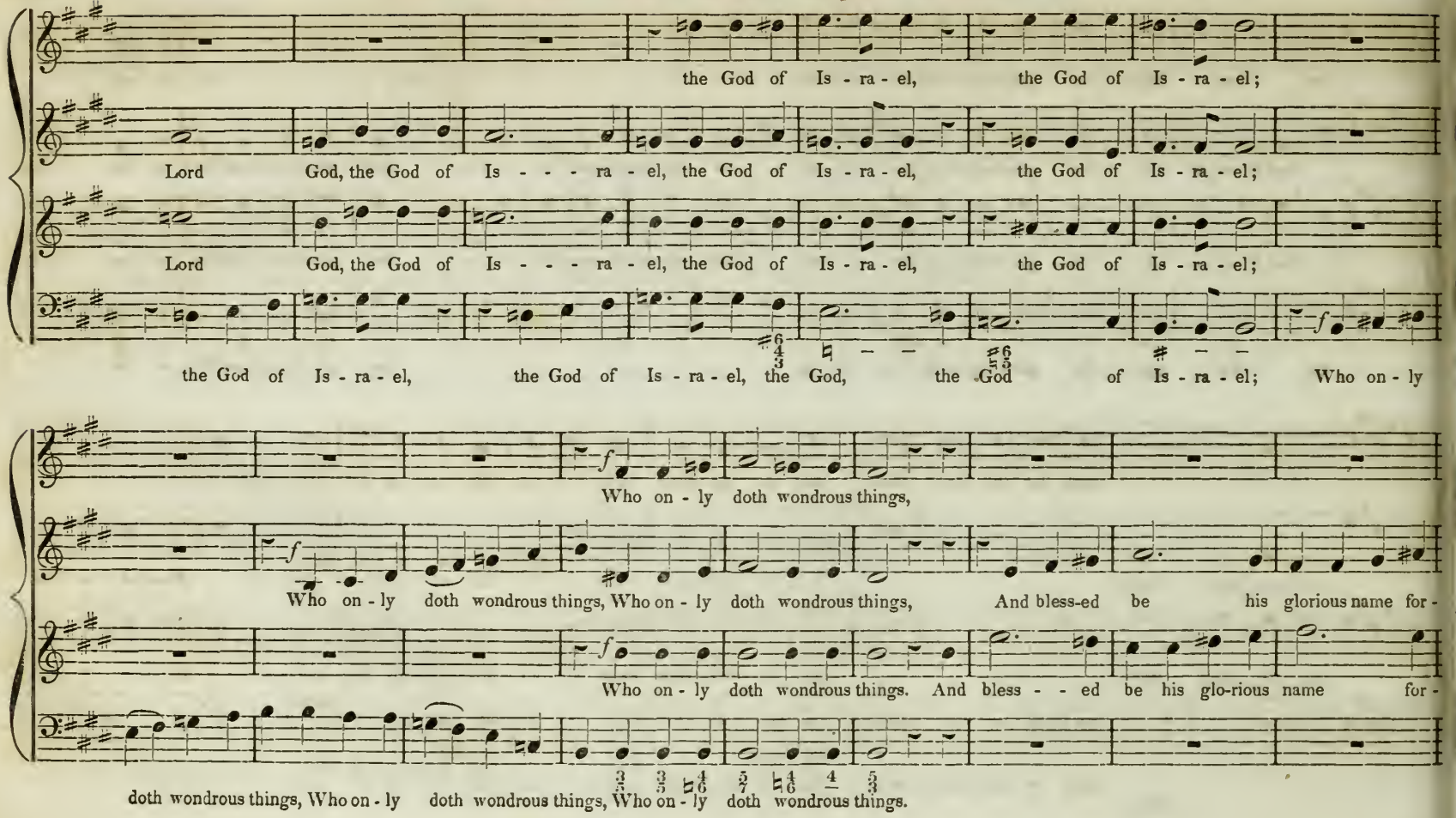
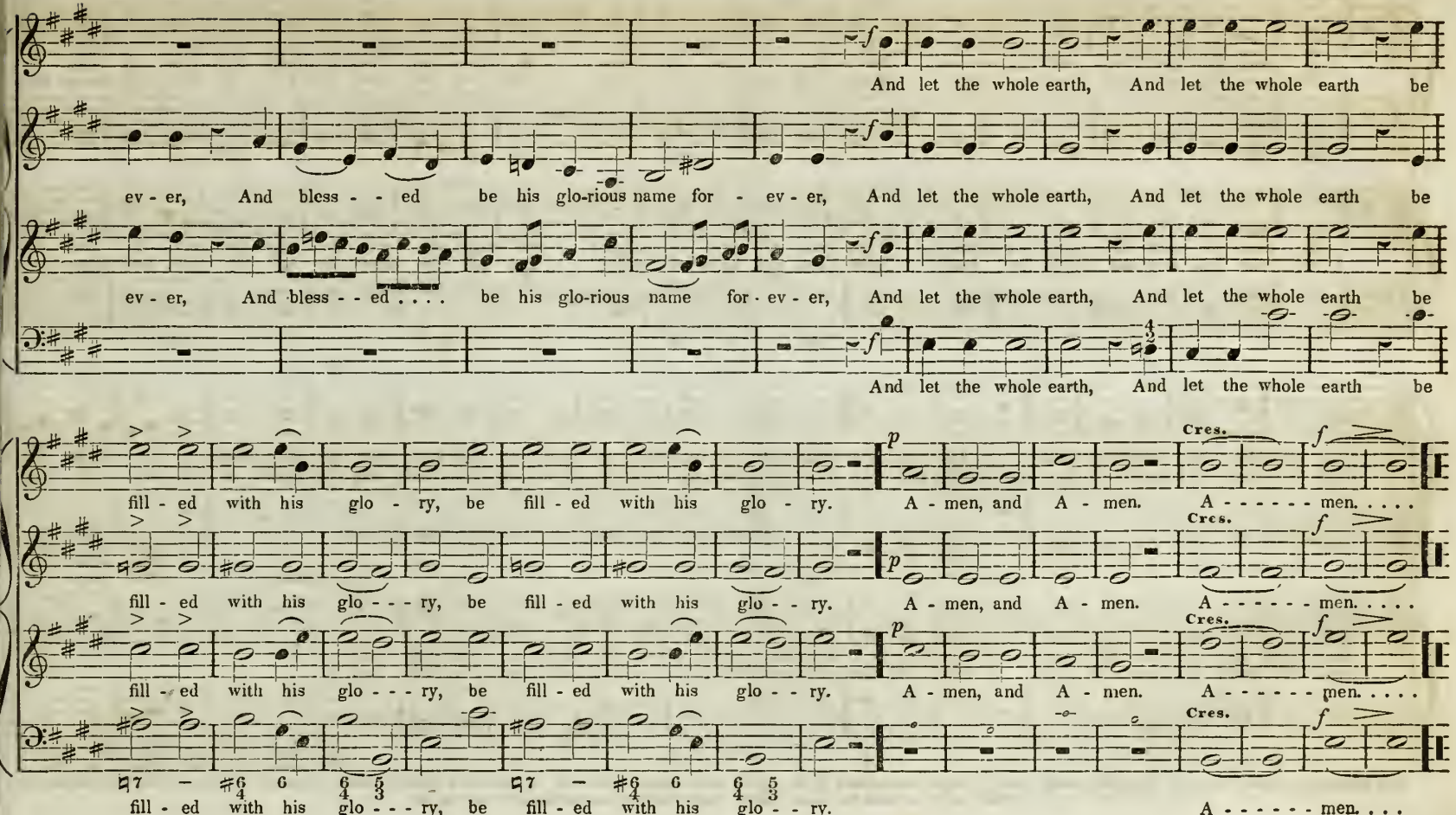
PSALM. "My Shepherd will supply my need."

From the Oratorio of Solomon, composed by HANDEL in 1749.

Largo.
1. My Shepherd will sup - ply my need, Je - ho - vah is his name; In pas-tures fresh he makes me feed,
3. When I walk thro' the shades of death, Thy pre-sence is my stay; One word of thy sup - port - ing breath
mp
Cres.
Cres.
Cres.
f
1. My Shepherd will sup - ply my need, Je - ho - vah is his name; In pas - - - tures fresh he makes me feed,
3. When I walk thro' the shades of death, Thy pre-sence is my stay; One word of thy sup - port - ing breath
1. My Shepherd will sup - ply my need, Je - ho - vah is his name; In pas-tures fresh he makes me feed,
3. When I walk thro' the shades of death, Thy pre-sence is my stay; One word of thy sup - port - ing breath
p
mf
Be - side the liv - ing stream: Be - side . . . . . the liv - ing stream.
Drives all my fears a - way: Drives all . . . . . my fears a - way.
Dim.
p
p
Cres.
Be - side the liv - ing stream: In pas-tures, In pas-tures fresh he makes me feed, Be - side the liv - ing stream. 2. He
Drives all my fears a - way; One word, . . . One word of thy sup - port - ing breath Drives all my fears a - way. 4. The
Be - side the liv - ing stream:
Drives all my fears a - way:
Be - side the liv - ing stream.
Drives all my fears a - way.

2. He brings my wandering spir - it back, When I for-sake his ways; And leads me, for his mer-cy's sake, In paths of truth and grace:
4. The sure pro - vi - sions of my God At - tend me all my days; Oh may thy house be mine a - bode, And all my work be praise.
Cres.
f
p
brings my wandering spir - it back, When I for-sake his ways; And leads me, for his mer - cy's sake, In paths of truth and grace:
sure pro - vi - - sions of my God At - tend me all my days; Oh may thy house be mine a - bode, And all my work be praise.
2. He brings my wandering spir - it back, When I for-sake his ways; And leads me, for his mer-cy's sake, In paths of truth and grace:
4. The sure pro - vi - sions of my God At - tend me all my days; Oh may thy house be mine a - bode, And all my work be praise.
f
In paths, In paths of truth and grace, In paths of truth " and grace.
And all, And all my work be praise, And all my work " be praise.
f
Cres.
Ritard.
And leads me, for his mer - cy's sake, In paths, In paths of truth and grace, In paths, In paths of truth ' and grace.
Oh may thy house be mine a - bode, And all, And all my work be praise, And all, And all my work " be praise.
f
In paths, In paths of truth and grace, In paths of truth " and grace.
And all, And all my work be praise, And all my work " be praise.

ANTHEM. "Blessed be the Lord God, the God of Israel." Ps. 72, 18-19. CH. F. HEUBERER.

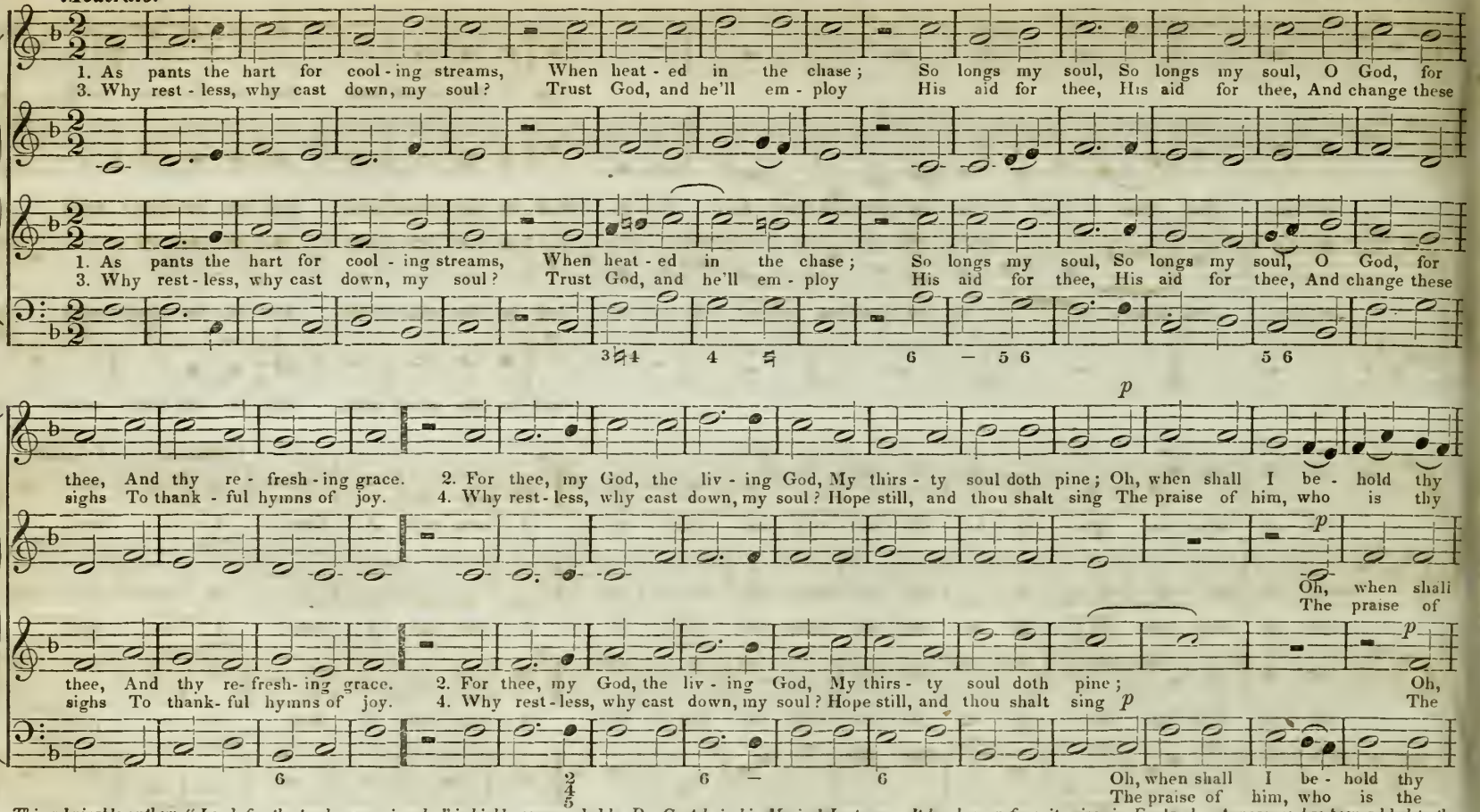

Allegro Maestoso.
mf
f
Bless-ed be the Lord, Bless-ed be the Lord, Bless-ed be the Lord God, the God of Is - ra - el, the God of Is - ra - el, of
Is - ra - el;
doth won - - - - drous things. And bless-ed
Who on - ly doth wondrous things, Who on - ly doth wondrous things.
Who on - ly doth wondrous things.
Who on - ly doth wondrous things, Who on - ly doth wondrous things.
And bless-ed


be his name, his glo-rious name for - ev - er, his name . . . . for - ev - er,
And bless-ed be his glo-rious name for - ev - er, his glo-rious name for - ev - er, his glo-rious name for - ev - er, And
And bless-ed be his glo-rious name for - ev - er, his glo-rious name for - ev - er, his glo-rious name for - ev - er, And
be his name, his glo-rious name for - ev - er, his glo-rious name for - ev - er,
And let the whole earth, And let the whole earth be fill - ed with his glo - ry.
let the whole earth, And let the whole earth be fill - ed with his glo - ry. Bless-ed be the
let the whole earth, And let the whole earth be fill - ed with his glo - ry. Bless-ed be the
And let the whole earth, And let the whole earth be fill - ed with his glo - ry.


the God of Is - ra - el, the God of Is - ra - el;
Lord God, the God of Is - - - ra - el, the God of Is - ra - el, the God of Is - ra - el;
Lord God, the God of Is - - - ra - el, the God of Is - ra - el, the God of Is - ra - el;
the God of Is - ra - el, the God of Is - ra - el, the God, the God of Is - ra - el; Who on - ly
Who on - ly doth wondrous things,
Who on - ly doth wondrous things, Who on - ly doth wondrous things, And bless-ed be his glorious name for -
Who on - ly doth wondrous things. And bless - - ed be his glo-rious name for -
doth wondrous things, Who on - ly doth wondrous things, Who on - ly doth wondrous things.

And let the whole earth, And let the whole earth be
ev - er, And bless - - ed be his glo-rious name for - ev - er, And let the whole earth, And let the whole earth be
ev - er, And bless - - ed . . . . be his glo-rious name for - ev - er, And let the whole earth, And let the whole earth be
And let the whole earth, And let the whole earth be
fill - ed with his glo - ry, be fill - ed with his glo - ry. A - men, and A - men. A - - - - - - men. . . . .
fill - ed with his glo - - - ry, be fill - ed with his glo - - - ry. A - men, and A - men. A - - - - - - men. . . . .
fill - ed with his glo - - - ry, be fill - ed with his glo - - - ry. A - men, and A - men. A - - - - - - men. . . . .
fill - ed with his glo - - - ry, be fill - ed with his glo - - - ry. A - - - - - - men. . . .
Cres.
f

PSALM 42. "As pants the hart for cooling streams."

RICHARD FARRANT.
Adapted to these words by L. Mason.

Moderato.

1. As pants the hart for cool - ing streams, When heat - ed in the chase; So longs my soul, So longs my soul, O God, for
3. Why rest - less, why cast down, my soul? Trust God, and he'll em - ploy His aid for thee, His aid for thee, And change these
thee, And thy re - fresh - ing grace. 2. For thee, my God, the liv - ing God, My thirs - ty soul doth pine; Oh, when shall I be - hold thy
sighs To thank - ful hymns of joy. 4. Why rest - less, why cast down, my soul? Hope still, and thou shalt sing The praise of him, who is thy
Oh, when shall
The praise of
p
Oh,
The
Oh, when shall I be - hold thy
The praise of him, who is the

This admirable anthem, "Lord, for thy tender mercy's sake," is highly commended by Dr. Crotch, in his Musical Lectures. It has been a favorite piece in England. A measure has been added to the strain beginning with the second stanza, for the purpose of adapting it to these words.

face, be - hold thy face, Oh, when shall I be - hold thy face, be - hold thy face, Thou maj - es - ty . . . . . di - vine?
God, who is thy God, The praise of him, who is thy God, who is thy God, And heaven's e - ter - - - - - nal King.

I be - hold thy face? Oh, when shall I be - hold thy face, Thou maj - es - ty . . . . di - vine?
him who is thy God, The praise of him, who is thy God, And heaven's e - ter - - - - - nal King.

when shall I be - hold thy face, . . . Oh, when shall I be - hold thy face, Thou maj - es - ty . . . . . di - vine.
praise of him, who is thy God, . . . The praise of him, who is thy God, And heaven's e - ter - - - - - nal king.

face, be - hold thy face, Oh, when shall I be - hold thy face, be - hold thy face, Thou maj - es - ty . . . . . di - vine.
God, who is thy God, The praise of him, who is thy God, who is thy God, And heaven's e - ter - - - - - nal King.

ANTHEM. "O Lord, open thou my lips." Ps. 51, 15-18.

CHARLES LUCAS,
Professor in the Royal Academy of Music, London.

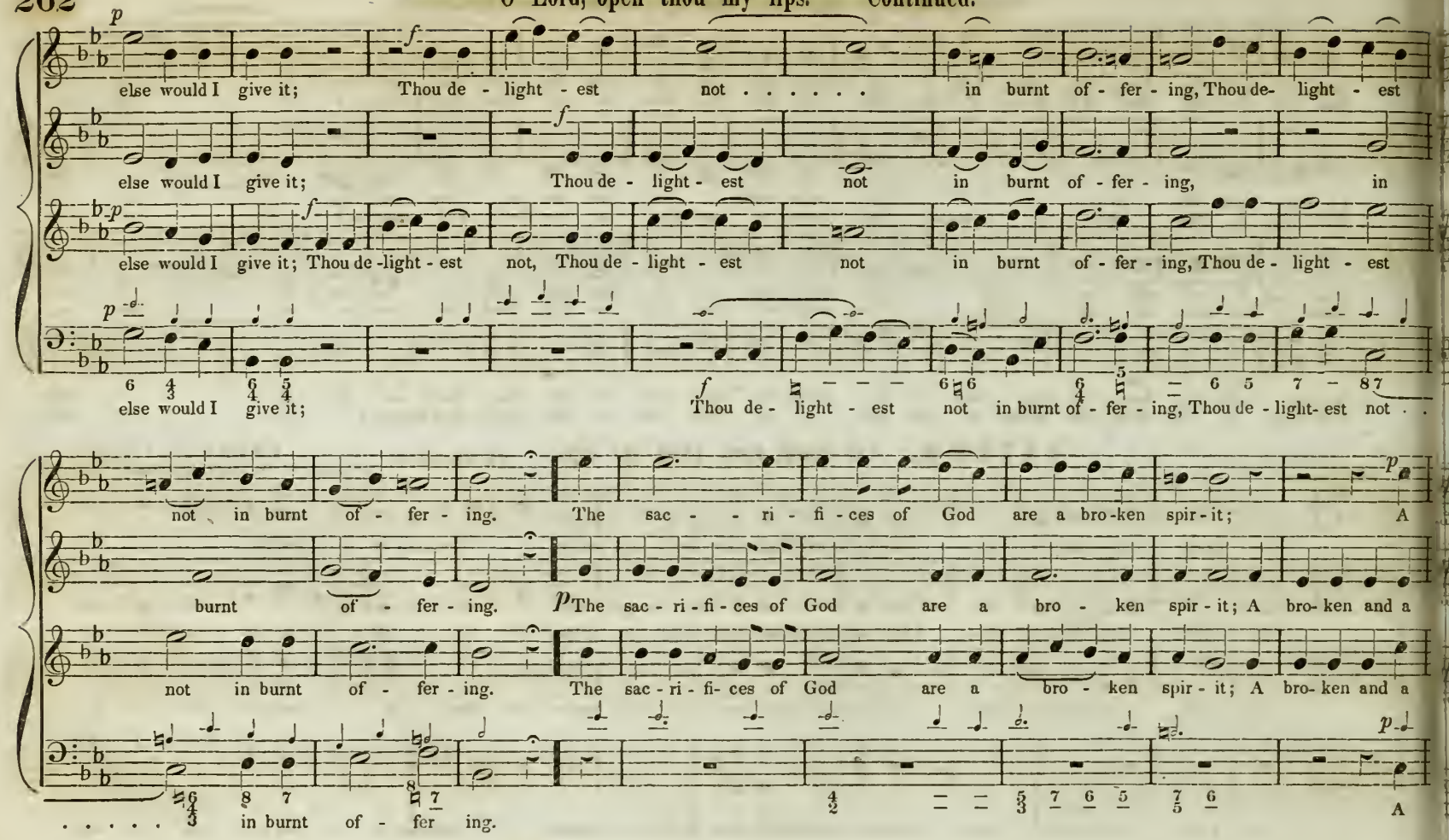
Moderato.

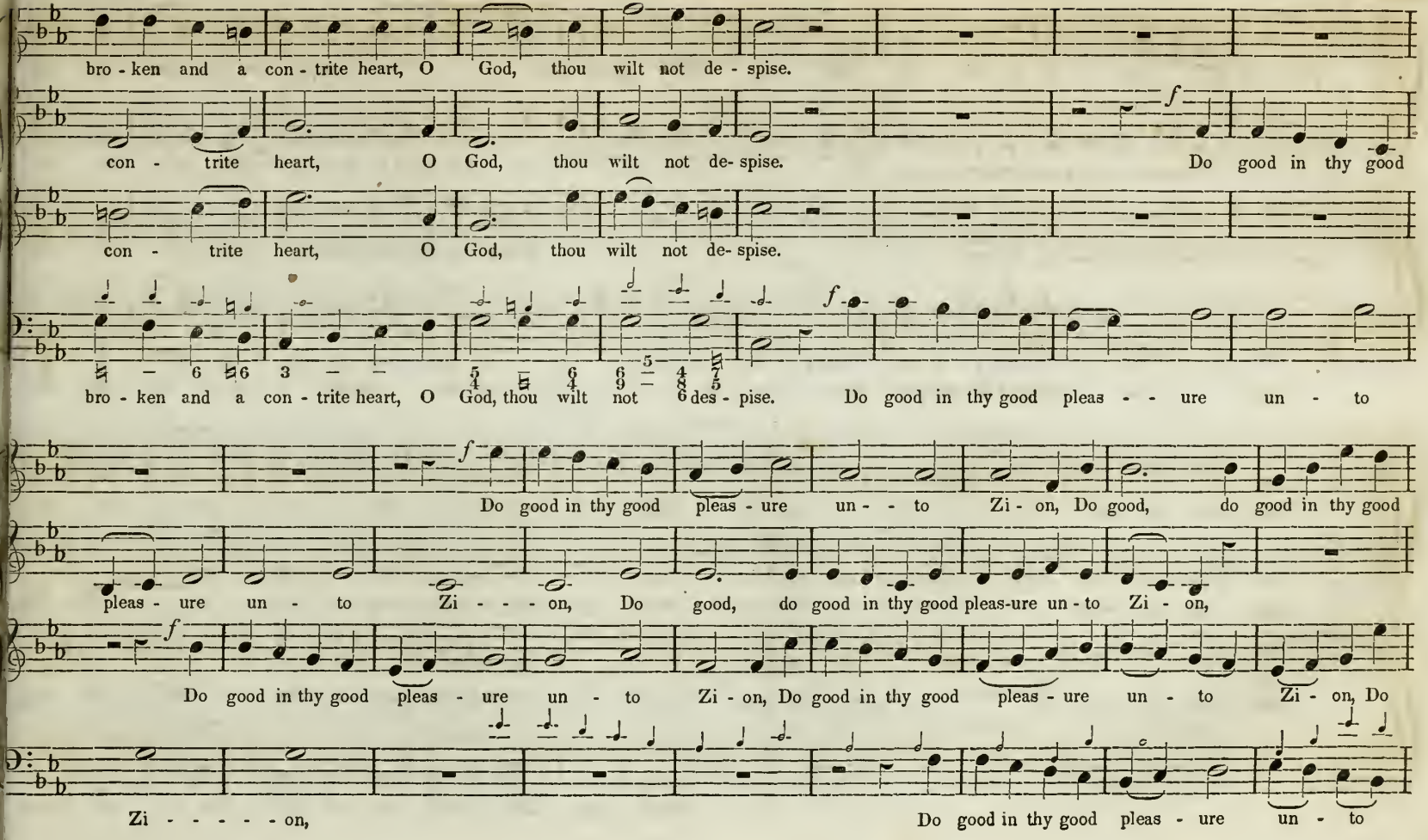
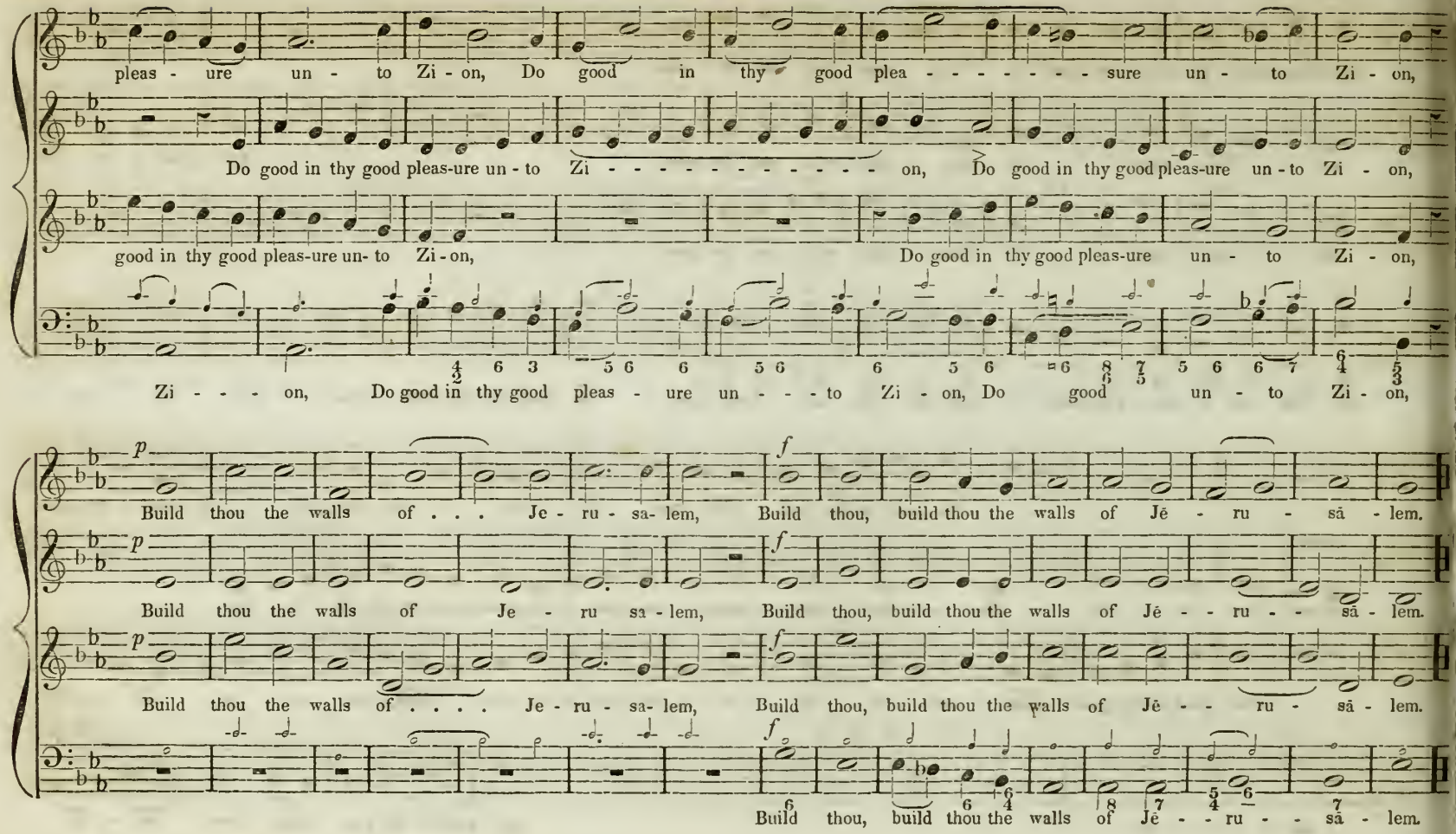
O Lord, o-pen thou my lips; and my mouth shall show forth thy praise. For thou de - si - rest not sac - ri - fice,

Cres.
O Lord, o-pen thou my lips; and my mouth shall show forth thy praise. For thou de - si - rest not sac - ri - fice,

O Lord, o-pen thou my lips; and my mouth shall show forth thy praise. For thou de - si - rest not sac - ri - fice,

O Lord, o-pen thou my lips; and my mouth shall show forth thy praise. For thou de - si - rest not sac - ri - fice,


else would I give it; Thou de - light - est not . . . . . in burnt of - fer - ing, Thou de- light - est
else would I give it; Thou de - light - est not in burnt of - fer - ing, in
else would I give it; Thou de -light - est not, Thou de - light - est not in burnt of - fer - ing, Thou de - light - est
else would I give it; Thou de - light - est not in burnt of - fer - ing, Thou de - light- est not . .
not in burnt of - fer - ing. The sac - - ri - fi - ces of God are a bro-ken spir - it; A
burnt of - fer - ing. The sac - ri - fi - ces of God are a bro - ken spir - it; A bro- ken and a
not in burnt of - fer - ing. The sac - ri - fi - ces of God are a bro - ken spir - it; A bro- ken and a
. . . . . in burnt of - fer ing.
A


bro - ken and a con - trite heart, O God, thou wilt not de - spise.
con - trite heart, O God, thou wilt not de- spise. Do good in thy good
con - trite heart, O God, thou wilt not de- spise.
bro - ken and a con - trite heart, O God, thou wilt not des - pise. Do good in thy good pleas - - ure un - to
Do good in thy good pleas - ure un - - to Zi - on, Do good, do good in thy good
pleas - ure un - to Zi - - - on, Do good, do good in thy good pleas-ure un - to Zi - on,
Do good in thy good pleas - ure un - to Zi - on, Do good in thy good pleas - ure un - to Zi - on, Do
Zi - - - - - on, Do good in thy good pleas - ure un - to

pleas - ure un - to Zi - on, Do good in thy good plea - - - - - - - sure un - to Zi - on,
Do good in thy good pleas-ure un - to Zi - - - - - - - - - - - on, Do good in thy good pleas-ure un - to Zi - on,
good in thy good pleas-ure un- to Zi - on, Do good in thy good pleas-ure un - to Zi - on,
Zi - - - - on, Do good in thy good pleas - ure un - - - - to Zi - on, Do good un - to Zi - on,
p f
Build thou the walls of . . . Je - ru - sa- lem, Build thou, build thou the walls of Jē - ru - sā - lem.
Build thou the walls of Je - ru sa - lem, Build thou, build thou the walls of Jē - - ru - - sā - lem.
Build thou the walls of . . . . Je - ru - sa- lem, Build thou, build thou the walls of Jē - - ru - sā - lem.
Build thou, build thou the walls of Jē - - ru - - sā - lem.

Moderato.
CHORUS.

A - rise, A - rise, O Lord, in - to thy rest - ing place; Thou, Thou and the ark, and the ark of thy strength,

A - rise, A - rise, O Lord, in - to thy rest - ing place; Thou, Thou and the ark, and the ark of thy strength,

A - rise, A - rise, O Lord, in - to thy rest - - - - ing place; Thou, Thou and the ark, and the ark of thy strength,

A - rise, A - rise, O Lord, in - to thy rest - ing place; Thou, Thou and the ark, and the ark of thy strength,

VERSE.

Thou, Thou and the ark of thy strength. Let thy priests be clothed with righ-teousness, cloth - ed with righ-teousness,

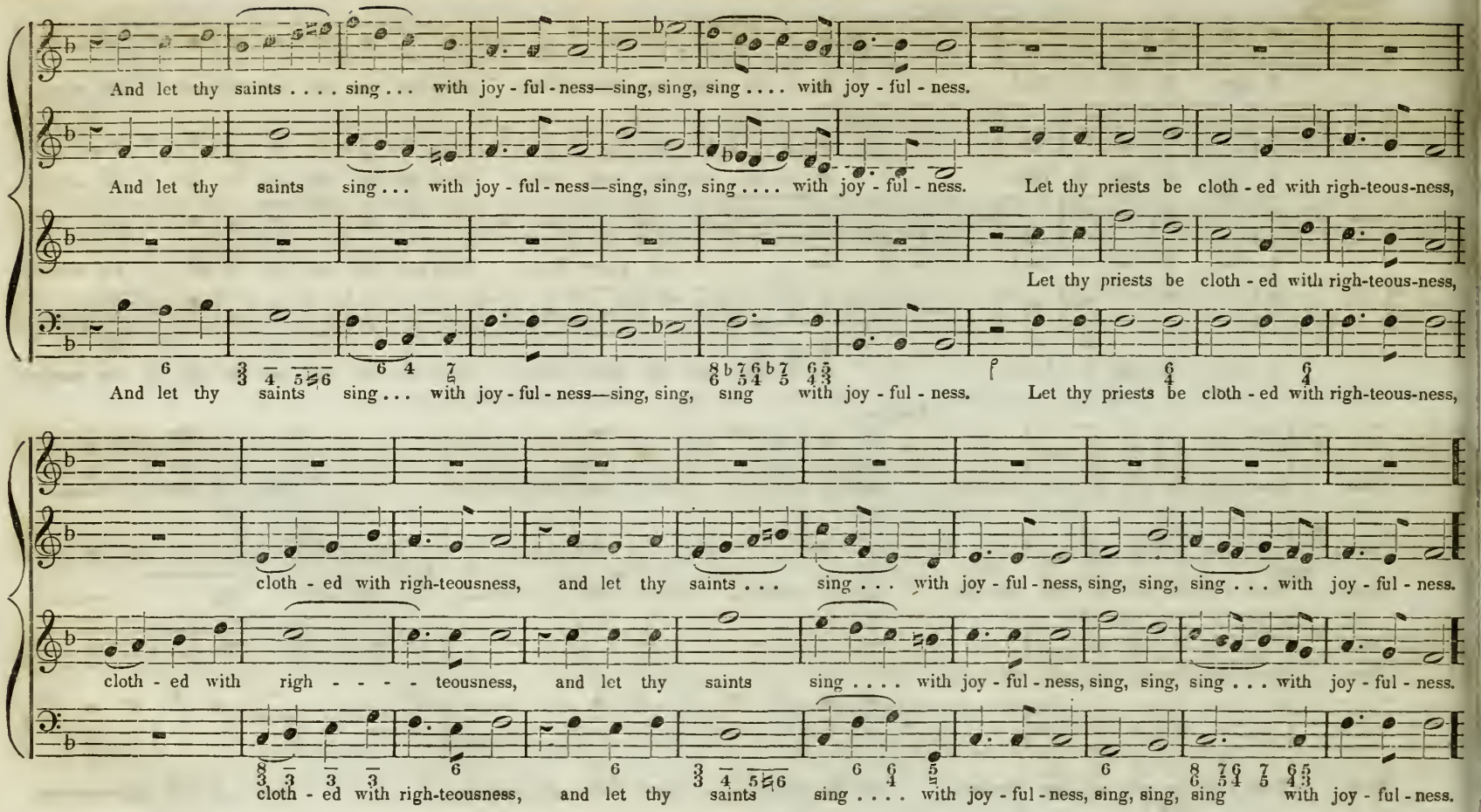
Dim.

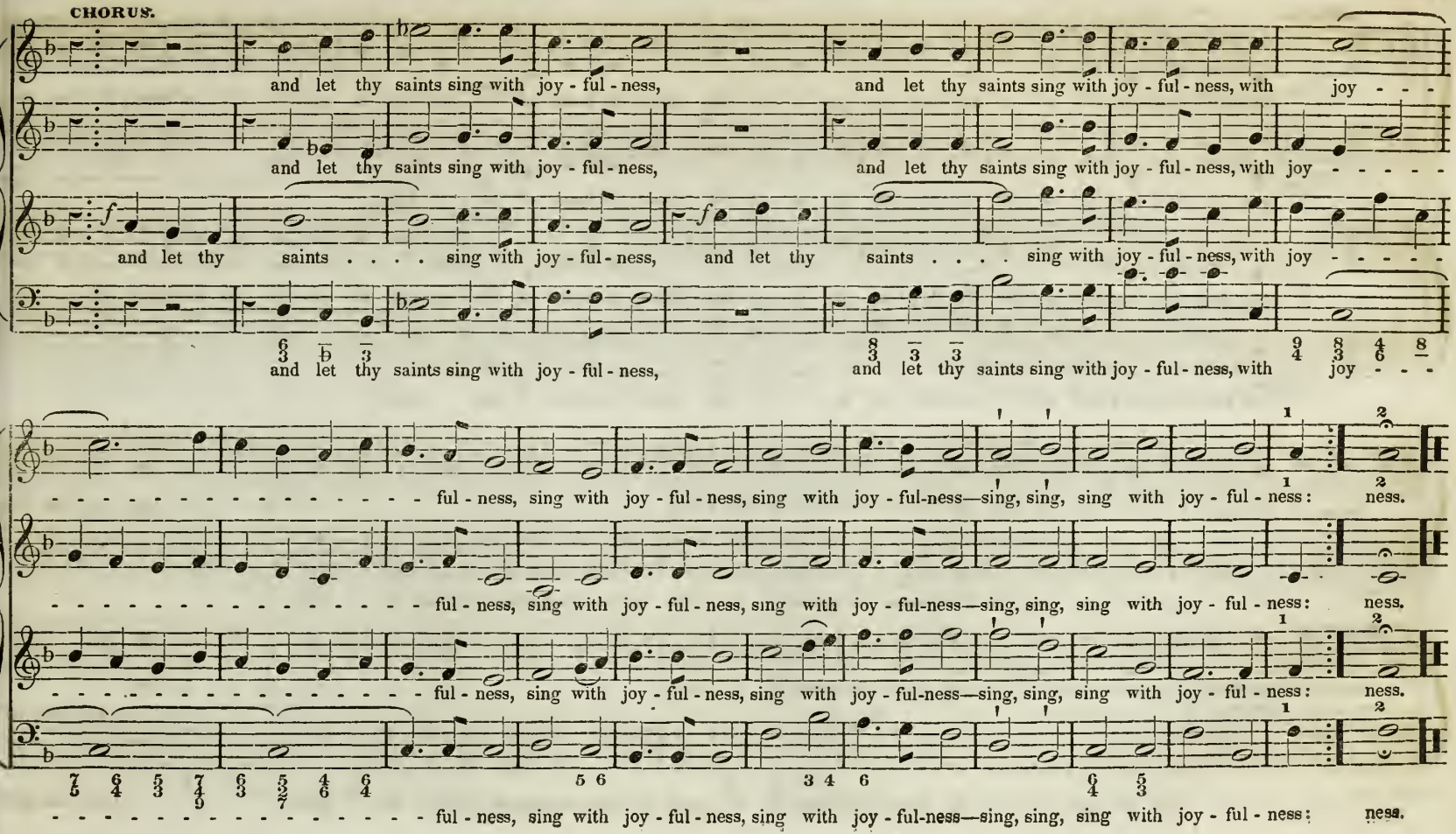
Thou, Thou and the ark of thy strength. Let thy priests be clothed with righ-teousness, cloth - ed with righ - - - teousness,

Thou, Thou and the ark of thy strength.

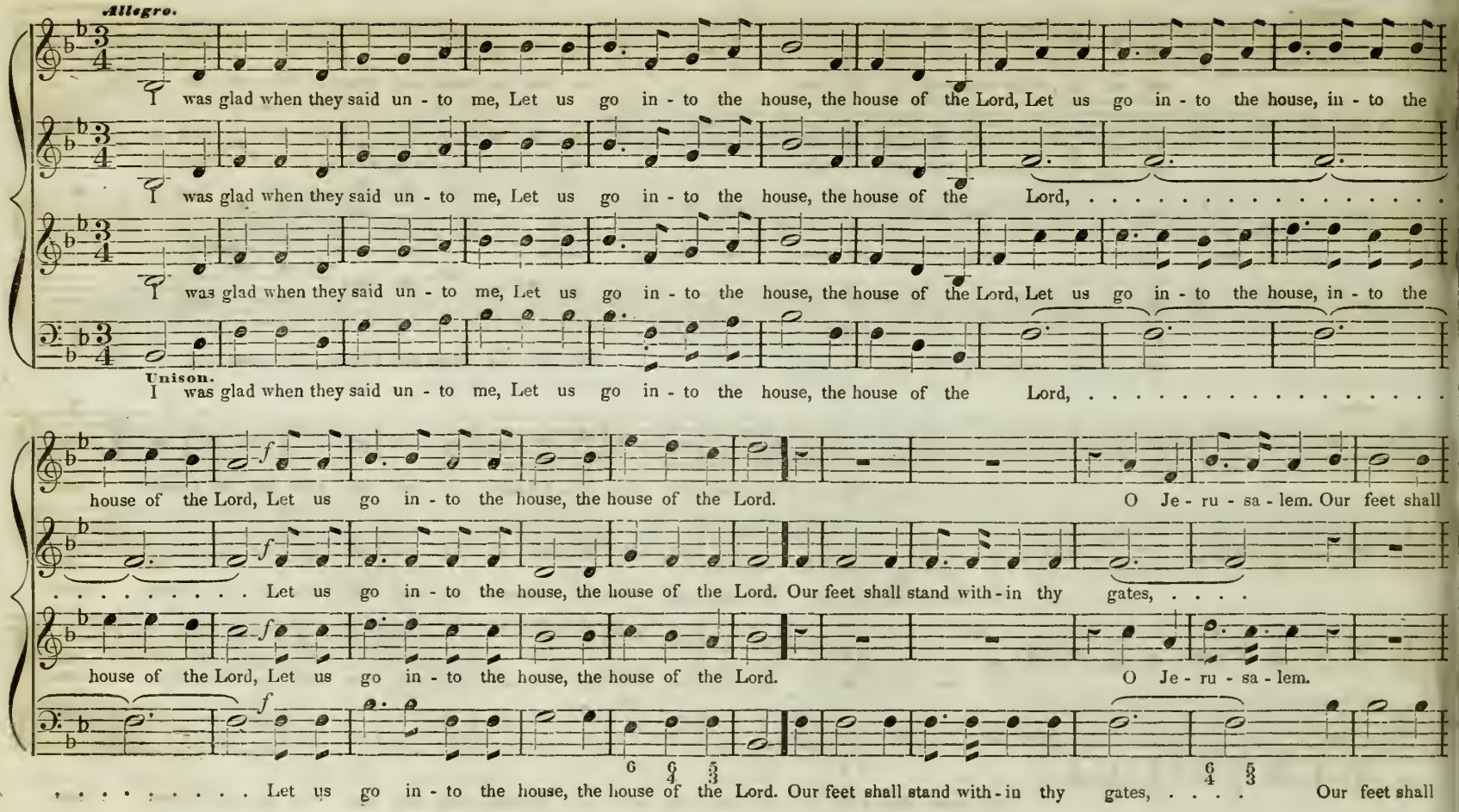
Thou, Thou and the ark of thy strength. Let thy priests be clothed with righ-teousness, cloth - ed with righ-teousness,

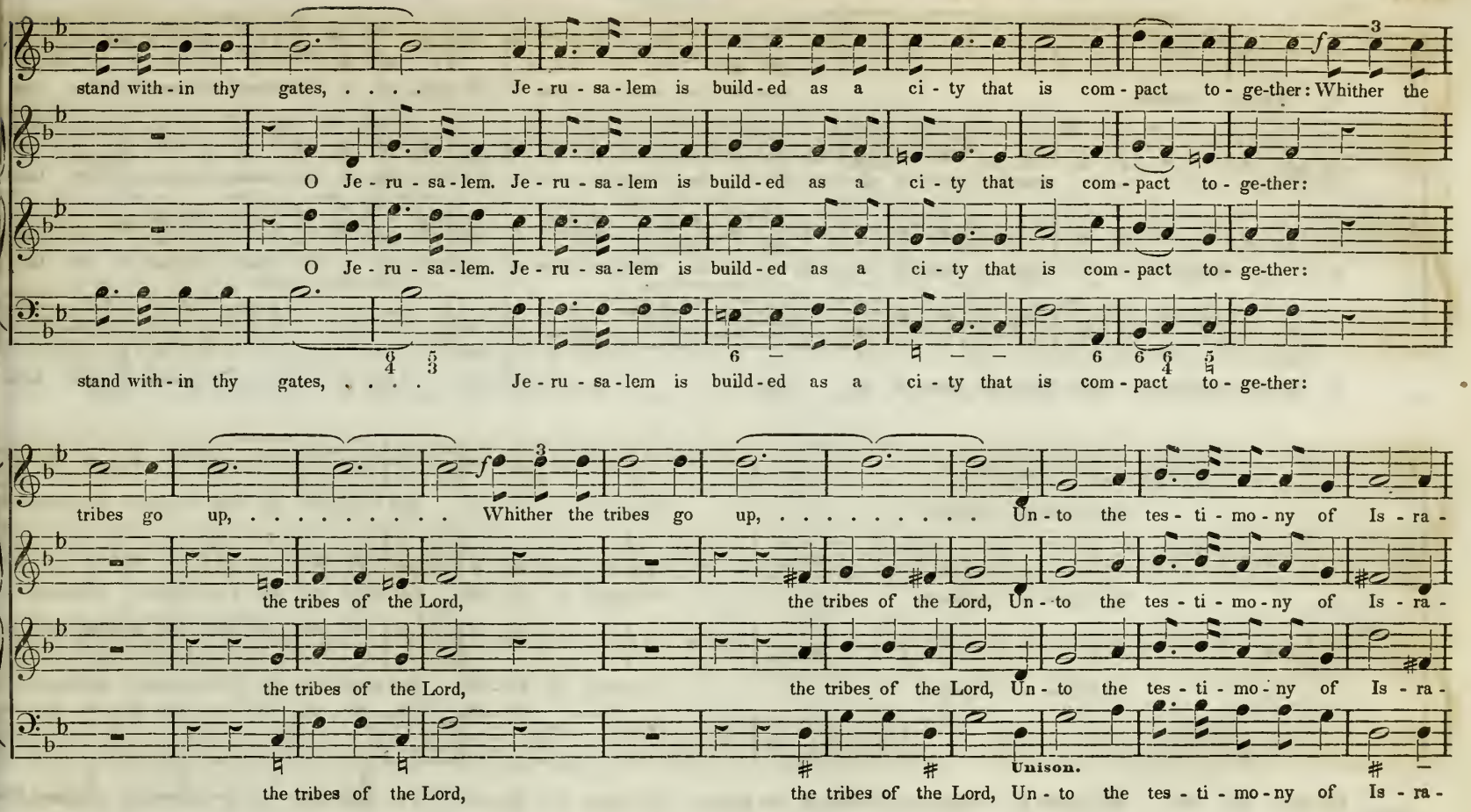
"Arise, O Lord, into thy resting place." — Continued.

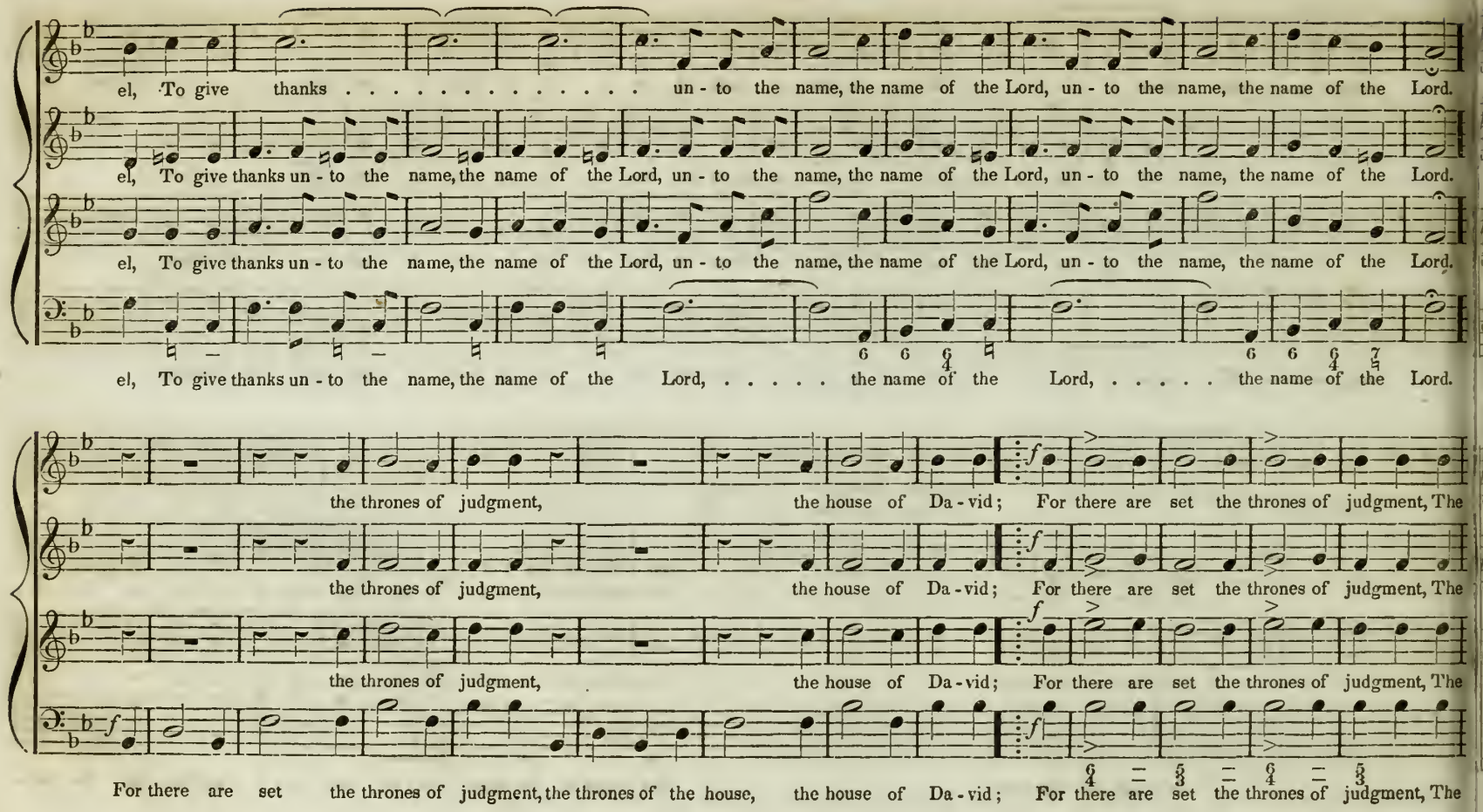
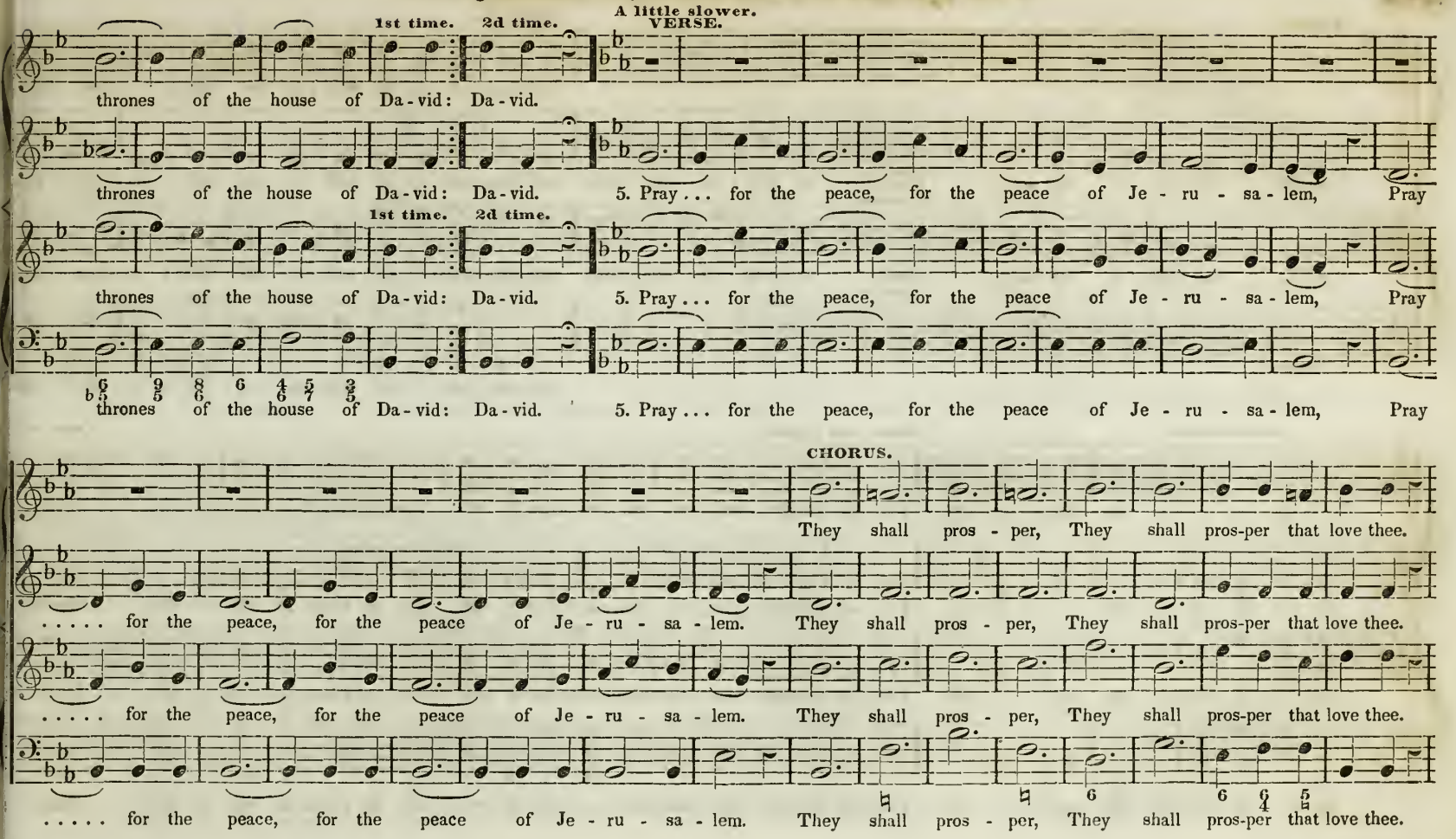
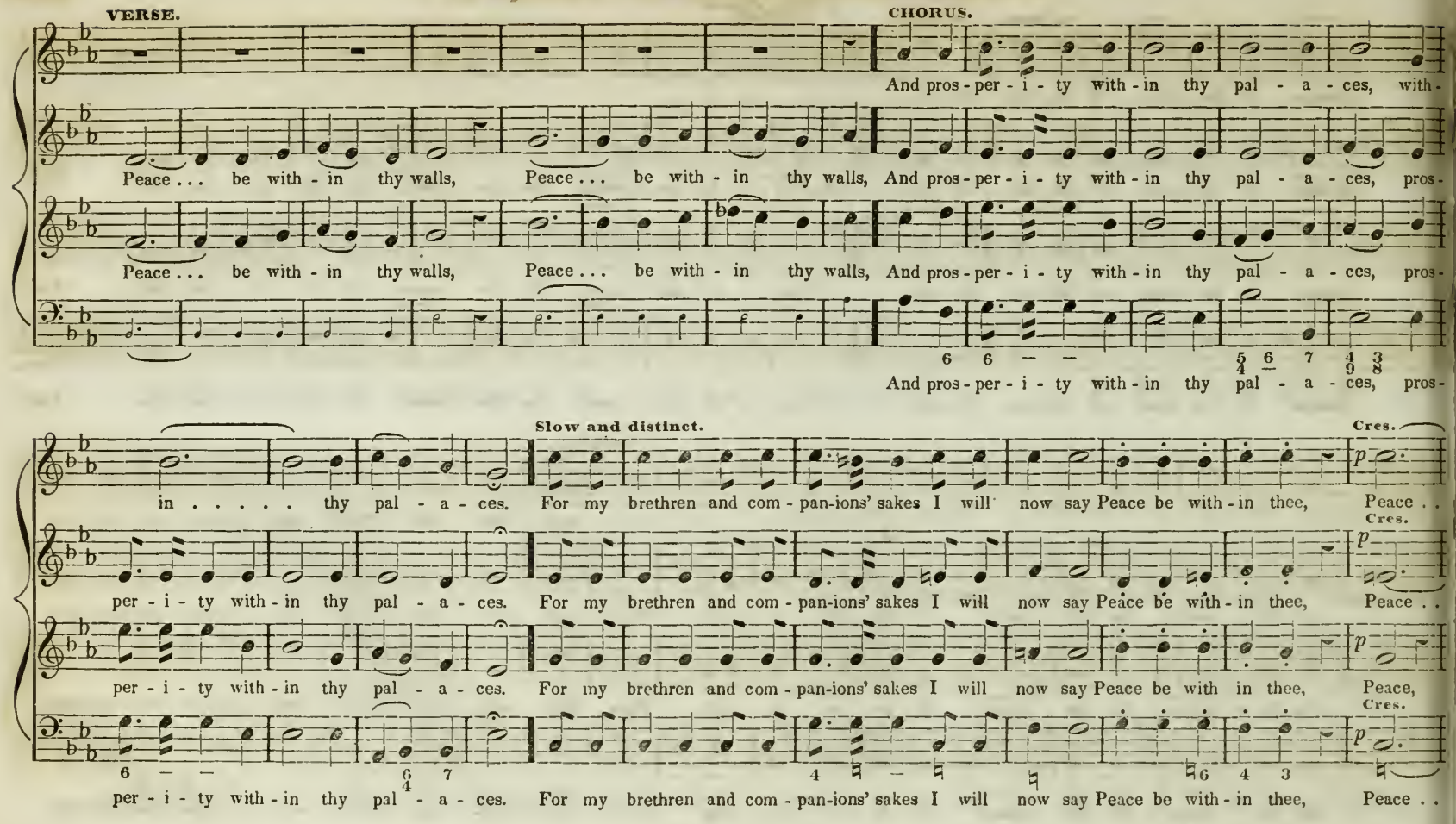

And let thy saints . . . . sing . . . with joy - ful - ness—sing, sing, sing . . . . with joy - ful - ness.
And let thy saints sing . . . with joy - ful - ness—sing, sing, sing . . . . with joy - ful - ness. Let thy priests be cloth - ed with righ-teous-ness,
Let thy priests be cloth - ed with righ-teous-ness,
And let thy saints sing . . . with joy - ful - ness—sing, sing, sing with joy - ful - ness. Let thy priests be cloth - ed with righ-teous-ness,
cloth - ed with righ-teousness, and let thy saints . . . sing . . . with joy - ful - ness, sing, sing, sing . . . with joy - ful - ness.
cloth - ed with righ - - - - teousness, and let thy saints sing . . . . with joy - ful - ness, sing, sing, sing . . . with joy - ful - ness.
cloth - ed with righ-teousness, and let thy saints sing . . . . with joy - ful - ness, sing, sing, sing with joy - ful - ness.

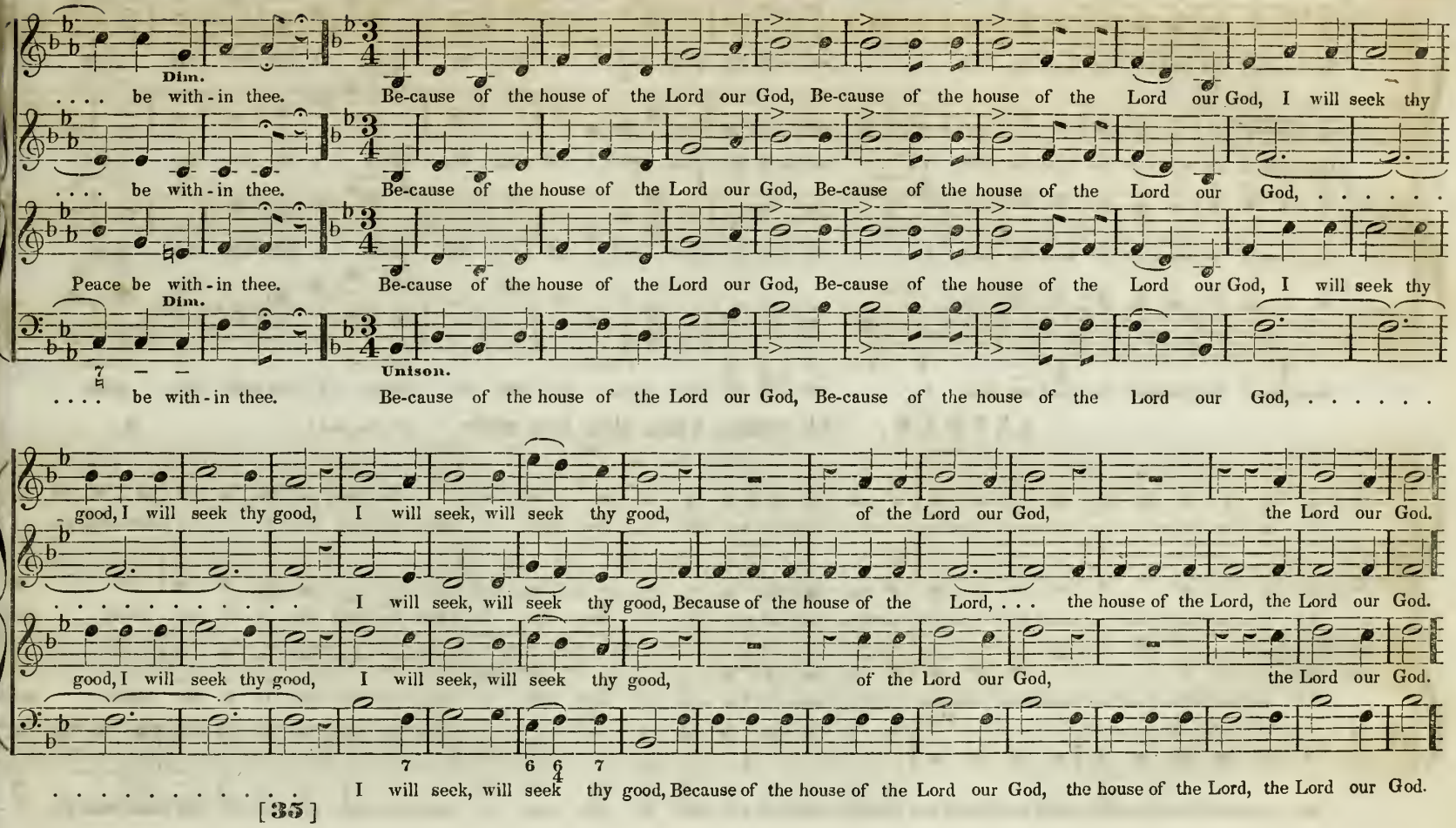

CHORUS.
and let thy saints sing with joy - ful - ness,
and let thy saints sing with joy - ful - ness, with joy - - -
and let thy saints sing with joy - ful - ness,
and let thy saints sing with joy - ful - ness, with joy - - - - -
and let thy saints . . . . sing with joy - ful - ness,
and let thy saints . . . . sing with joy - ful - ness, with joy - - - - -
and let thy saints sing with joy - ful - ness,
and let thy saints sing with joy - ful - ness, with joy - - -
ful - ness, sing with joy - ful - ness, sing with joy - ful-ness—sing, sing, sing with joy - ful - ness: ness.
ful - ness, sing with joy - ful - ness, sing with joy - ful-ness—sing, sing, sing with joy - ful - ness: ness.
ful - ness, sing with joy - ful - ness, sing with joy - ful-ness—sing, sing, sing with joy - ful - ness: ness.
ful - ness, sing with joy - ful - ness, sing with joy - ful-ness—sing, sing, sing with joy - ful - ness: ness.

ANTHEM. "I was glad when they said unto me." Ps. 122.

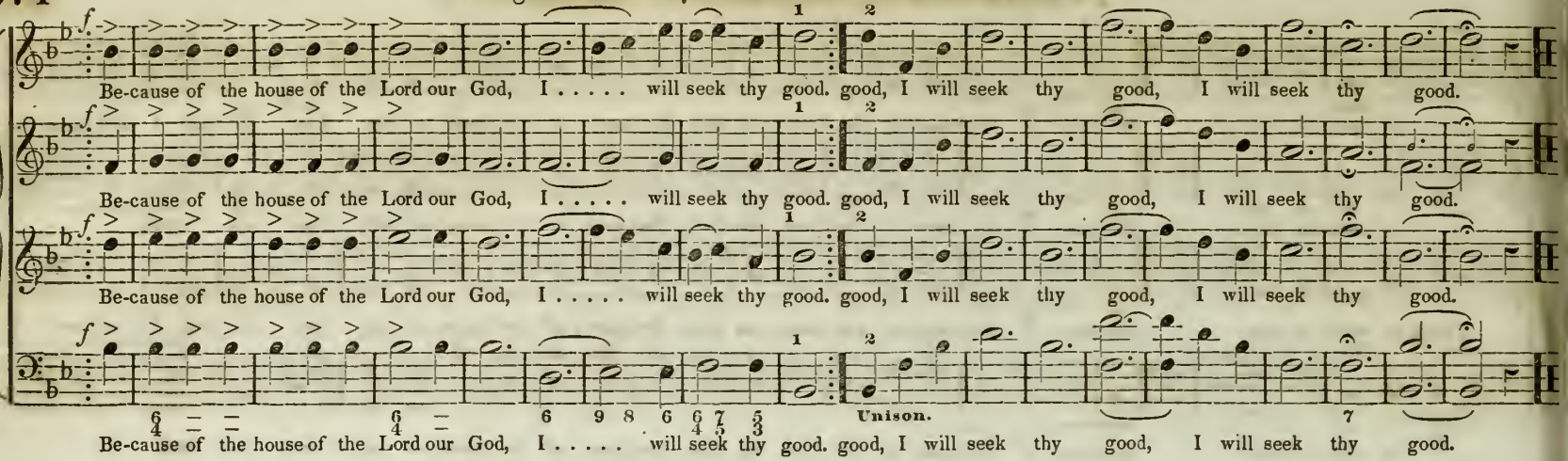

Allegro.
I was glad when they said un - to me, Let us go in - to the house, the house of the Lord, Let us go in - to the house, in - to the
I was glad when they said un - to me, Let us go in - to the house, the house of the Lord, ...
I was glad when they said un - to me, Let us go in - to the house, the house of the Lord, Let us go in - to the house, in - to the
Unison.
I was glad when they said un - to me, Let us go in - to the house, the house of the Lord, ...
house of the Lord, Let us go in - to the house, the house of the Lord. O Je - ru - sa - lem. Our feet shall
. . . . . Let us go in - to the house, the house of the Lord. Our feet shall stand with - in thy gates, ...
house of the Lord, Let us go in - to the house, the house of the Lord. O Je - ru - sa - lem.
. . . . . Let us go in - to the house, the house of the Lord. Our feet shall stand with - in thy gates, ... Our feet shall

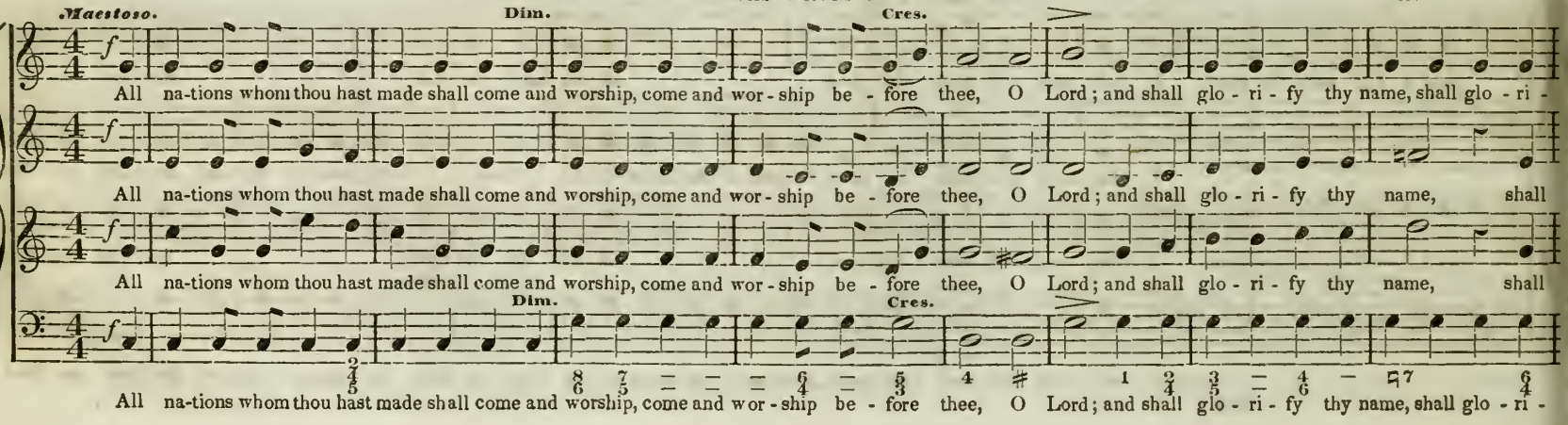

stand with-in thy gates, ... Je-ru-sa-lem is build-ed as a ci-ty that is com-pact to-ge-ther: Whither the
O Je-ru-sa-lem. Je-ru-sa-lem is build-ed as a ci-ty that is com-pact to-ge-ther:
O Je-ru-sa-lem. Je-ru-sa-lem is build-ed as a ci-ty that is com-pact to-ge-ther:
stand with-in thy gates, ... Je-ru-sa-lem is build-ed as a ci-ty that is com-pact to-ge-ther:
tribes go up, ... Whither the tribes go up, ... Un-to the tes-ti-mo-ny of Is-ra-
the tribes of the Lord, the tribes of the Lord, Un-to the tes-ti-mo-ny of Is-ra-
the tribes of the Lord, the tribes of the Lord, Un-to the tes-ti-mo-ny of Is-ra-
Unison.
the tribes of the Lord, the tribes of the Lord, Un-to the tes-ti-mo-ny of Is-ra-

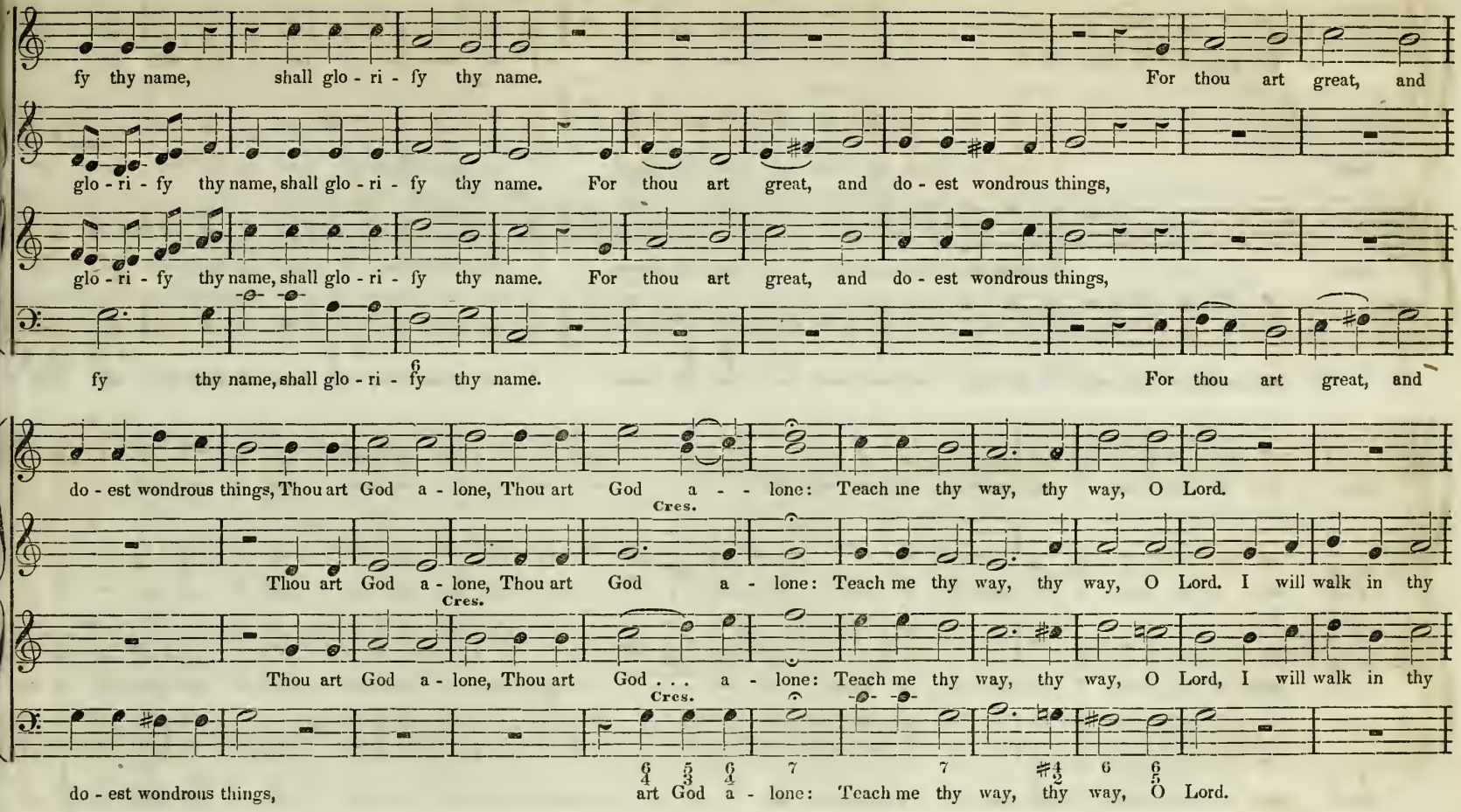

el, To give thanks . . . . . un - to the name, the name of the Lord, un - to the name, the name of the Lord.
el, To give thanks un - to the name, the name of the Lord, un - to the name, the name of the Lord, un - to the name, the name of the Lord.
el, To give thanks un - to the name, the name of the Lord, un - to the name, the name of the Lord, un - to the name, the name of the Lord.
el, To give thanks un - to the name, the name of the Lord, ... the name of the Lord, ... the name of the Lord.
the thrones of judgment, the house of Da - vid; For there are set the thrones of judgment, The
the thrones of judgment, the house of Da - vid; For there are set the thrones of judgment, The
the thrones of judgment, the house of Da - vid; For there are set the thrones of judgment, The
For there are set the thrones of judgment, the thrones of the house, the house of Da - vid; For there are set the thrones of judgment, The

1st time.
2d time.
A little slower.
VERSE.
thrones of the house of Da-vid: Da-vid.
5. Pray . . . for the peace, for the peace of Je-ru-sa-lem, Pray
CHORUS.
They shall pros-per, They shall pros-per that love thee.
. . . . . for the peace, for the peace of Je-ru-sa-lem.

VERSE.
CHORUS.
And pros - per - i - ty with - in thy pal - a - ces, with -
Peace . . . be with - in thy walls, Peace . . . be with - in thy walls, And pros - per - i - ty with - in thy pal - a - ces, pros -
Peace . . . be with - in thy walls, Peace . . . be with - in thy walls, And pros - per - i - ty with - in thy pal - a - ces, pros -
And pros - per - i - ty with - in thy pal - a - ces, pros -
Slow and distinct.
Cres.
in . . . . . thy pal - a - ces. For my brethren and com - pan-ions' sakes I will now say Peace be with - in thee, Peace . .
per - i - ty with - in thy pal - a - ces. For my brethren and com - pan-ions' sakes I will now say Peace be with - in thee, Peace . .
per - i - ty with - in thy pal - a - ces. For my brethren and com - pan-ions' sakes I will now say Peace be with in thee, Peace,
per - i - ty with - in thy pal - a - ces. For my brethren and com - pan-ions' sakes I will now say Peace be with - in thee, Peace . .

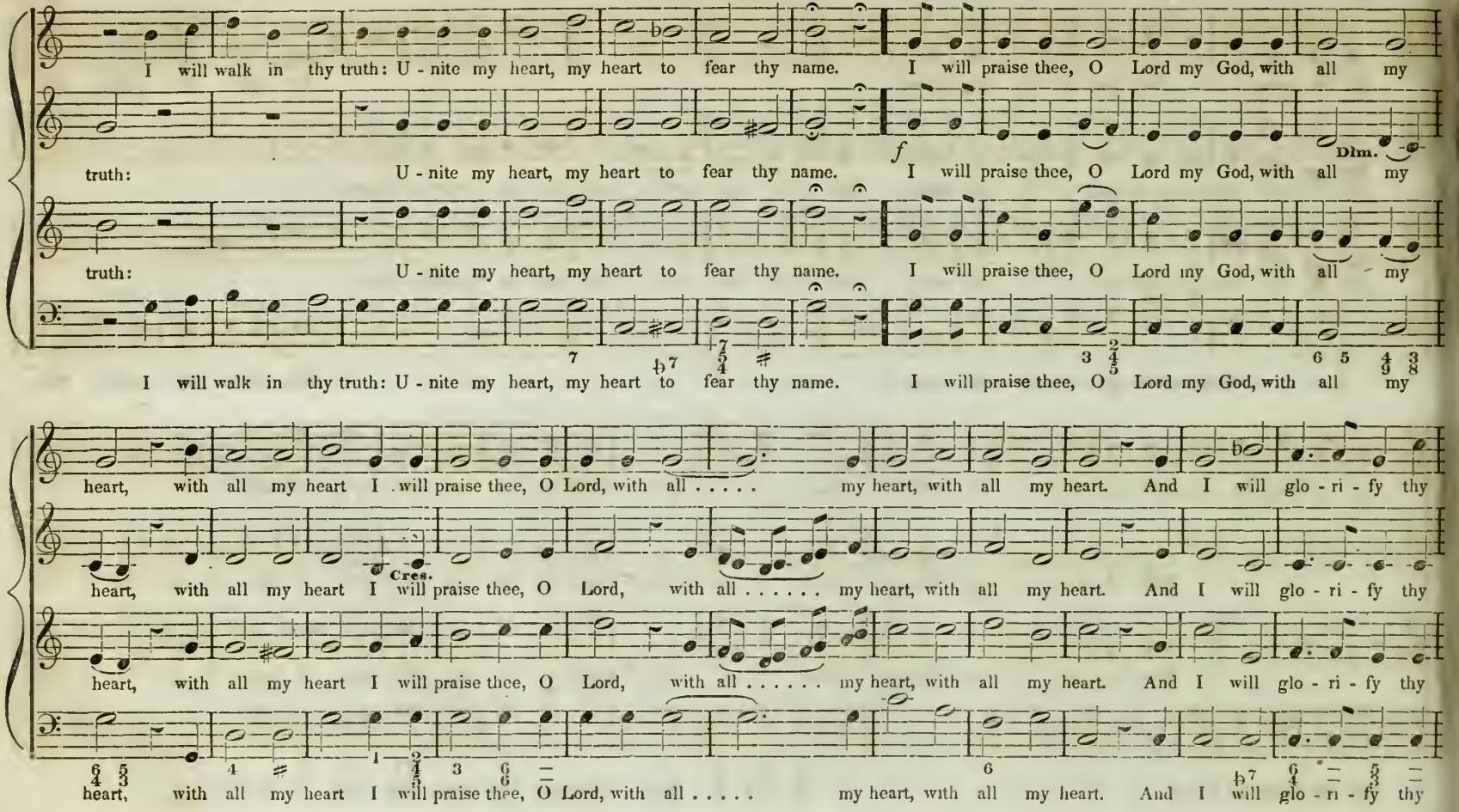
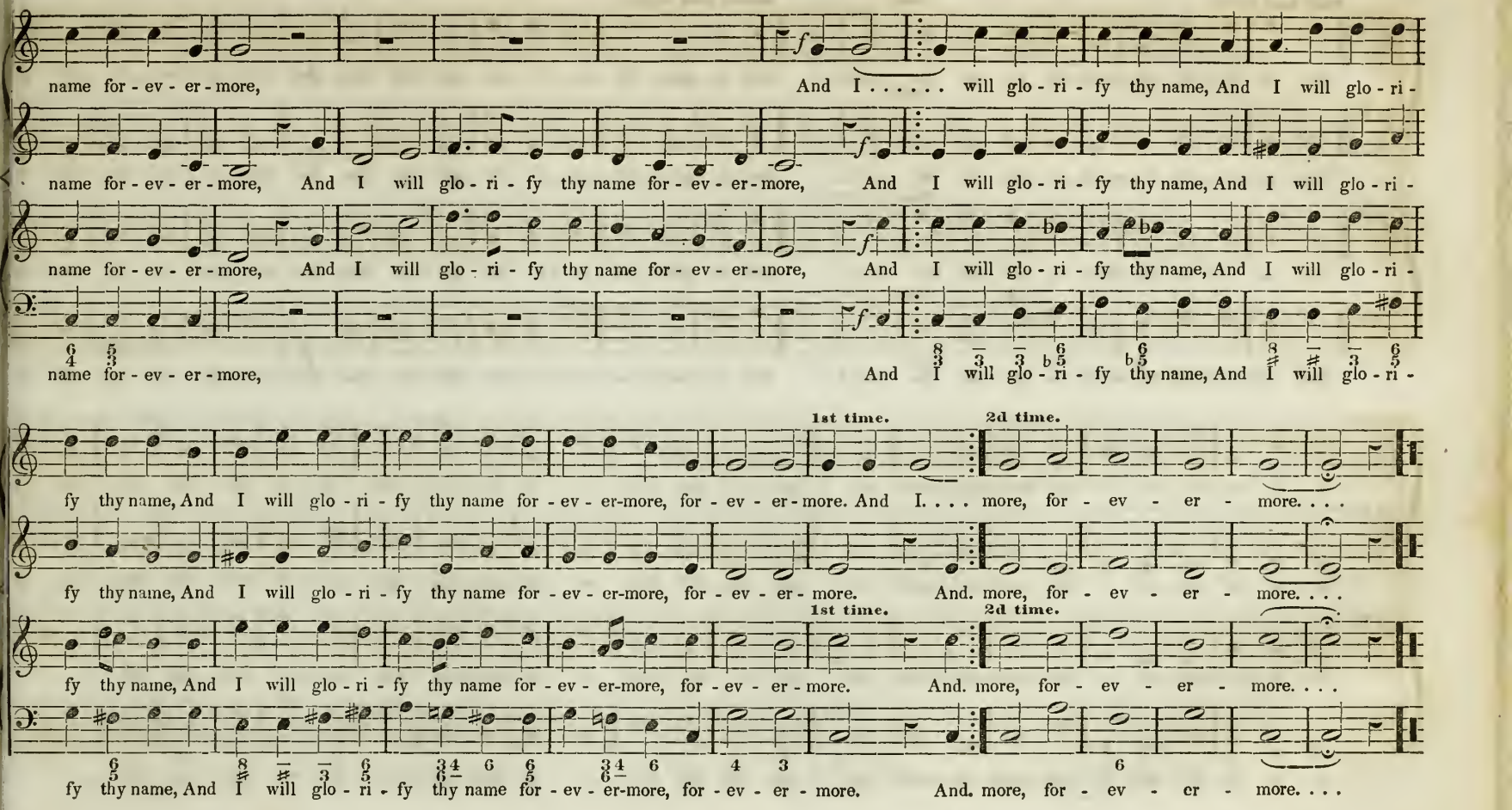

Dim.
. . . . be with-in thee. Be-cause of the house of the Lord our God, Be-cause of the house of the Lord our God, I will seek thy
. . . . be with-in thee. Be-cause of the house of the Lord our God, Be-cause of the house of the Lord our God, ...
Peace be with-in thee. Be-cause of the house of the Lord our God, Be-cause of the house of the Lord our God, I will seek thy
Dim.
. . . . be with-in thee. Unison. Be-cause of the house of the Lord our God, Be-cause of the house of the Lord our God, ...
good, I will seek thy good, I will seek, will seek thy good, of the Lord our God, the Lord our God.
. . . . . I will seek, will seek thy good, Because of the house of the Lord, . . . the house of the Lord, the Lord our God.
good, I will seek thy good, I will seek, will seek thy good, of the Lord our God, the Lord our God.
. . . . . I will seek, will seek thy good, Because of the house of the Lord our God, the house of the Lord, the Lord our God.

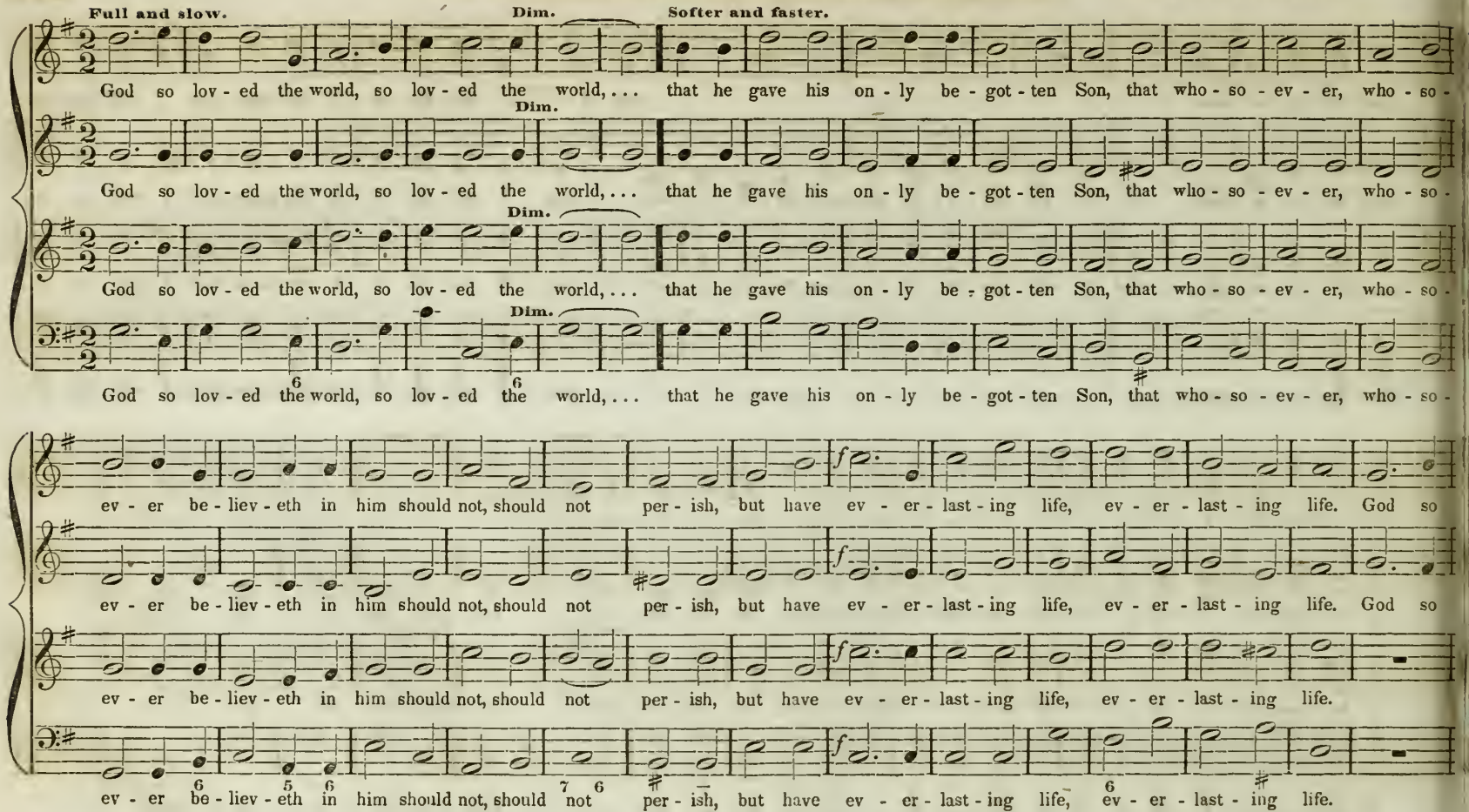
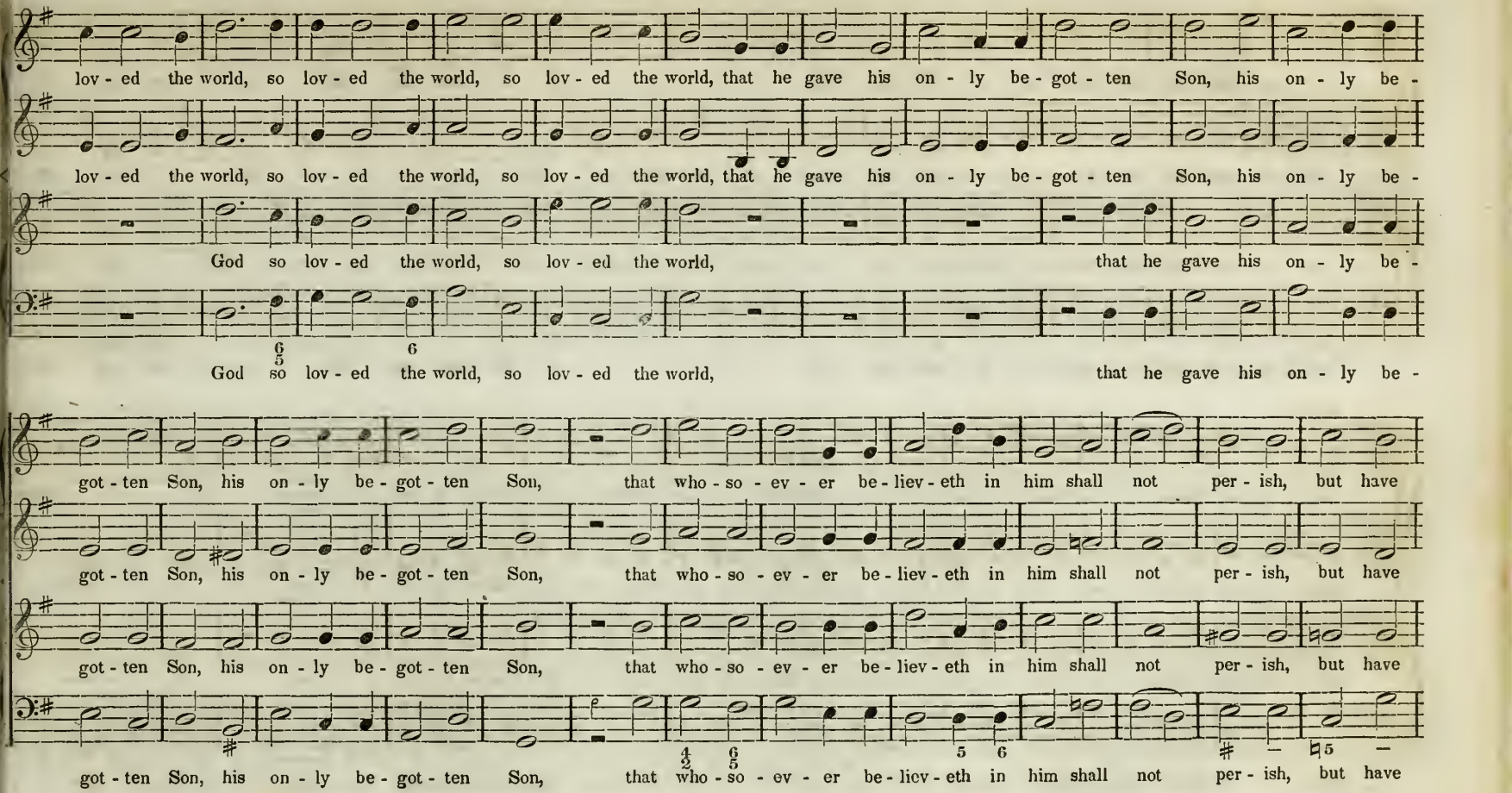
"I was glad when they said unto me."—Concluded.

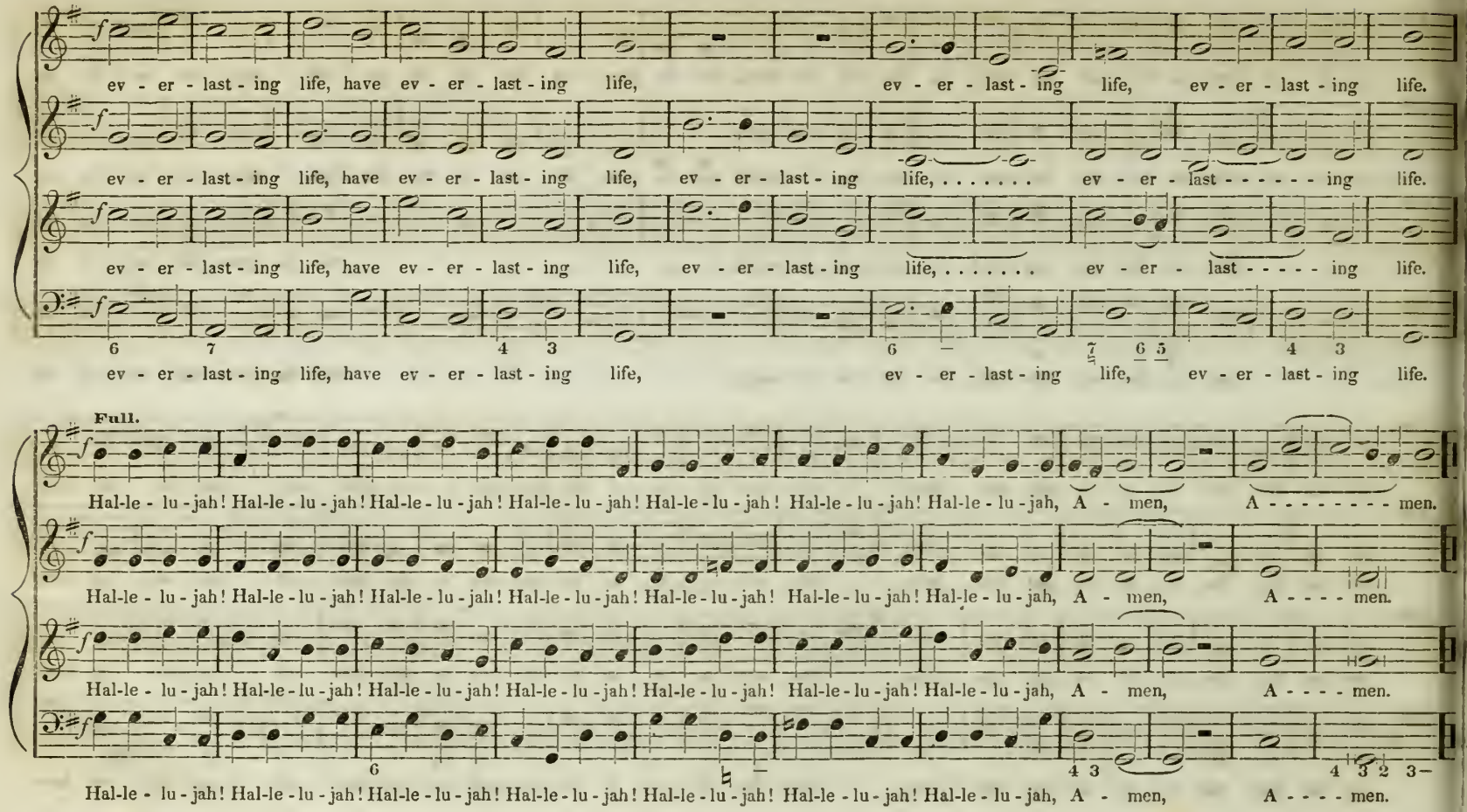
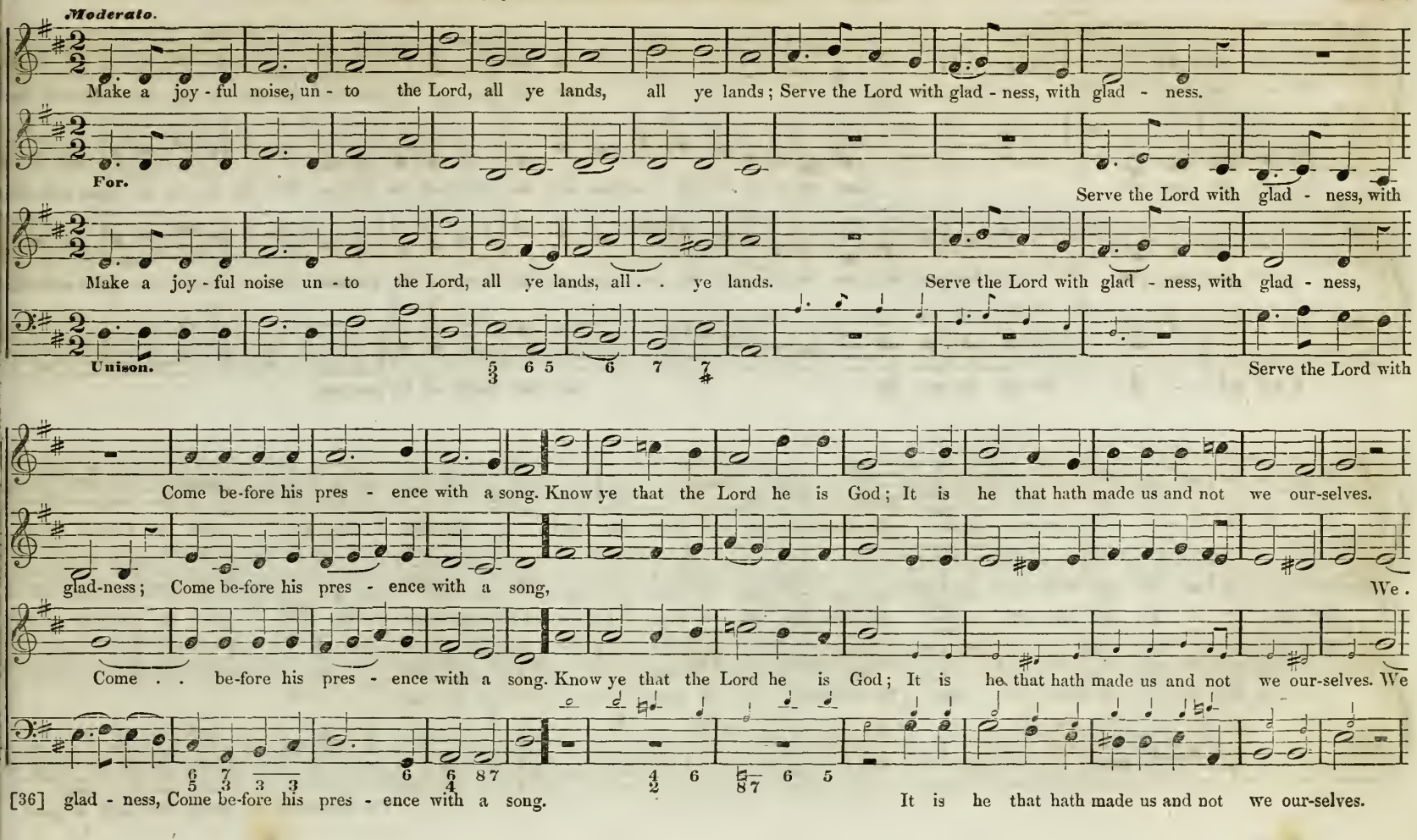

Be-cause of the house of the Lord our God, I . . . . . will seek thy good. good, I will seek thy good, I will seek thy good.
Be-cause of the house of the Lord our God, I . . . . . will seek thy good. good, I will seek thy good, I will seek thy good.
Be-cause of the house of the Lord our God, I . . . . . will seek thy good. good, I will seek thy good, I will seek thy good.
Unison.
Be-cause of the house of the Lord our God, I . . . . . will seek thy good. good, I will seek thy good, I will seek thy good.

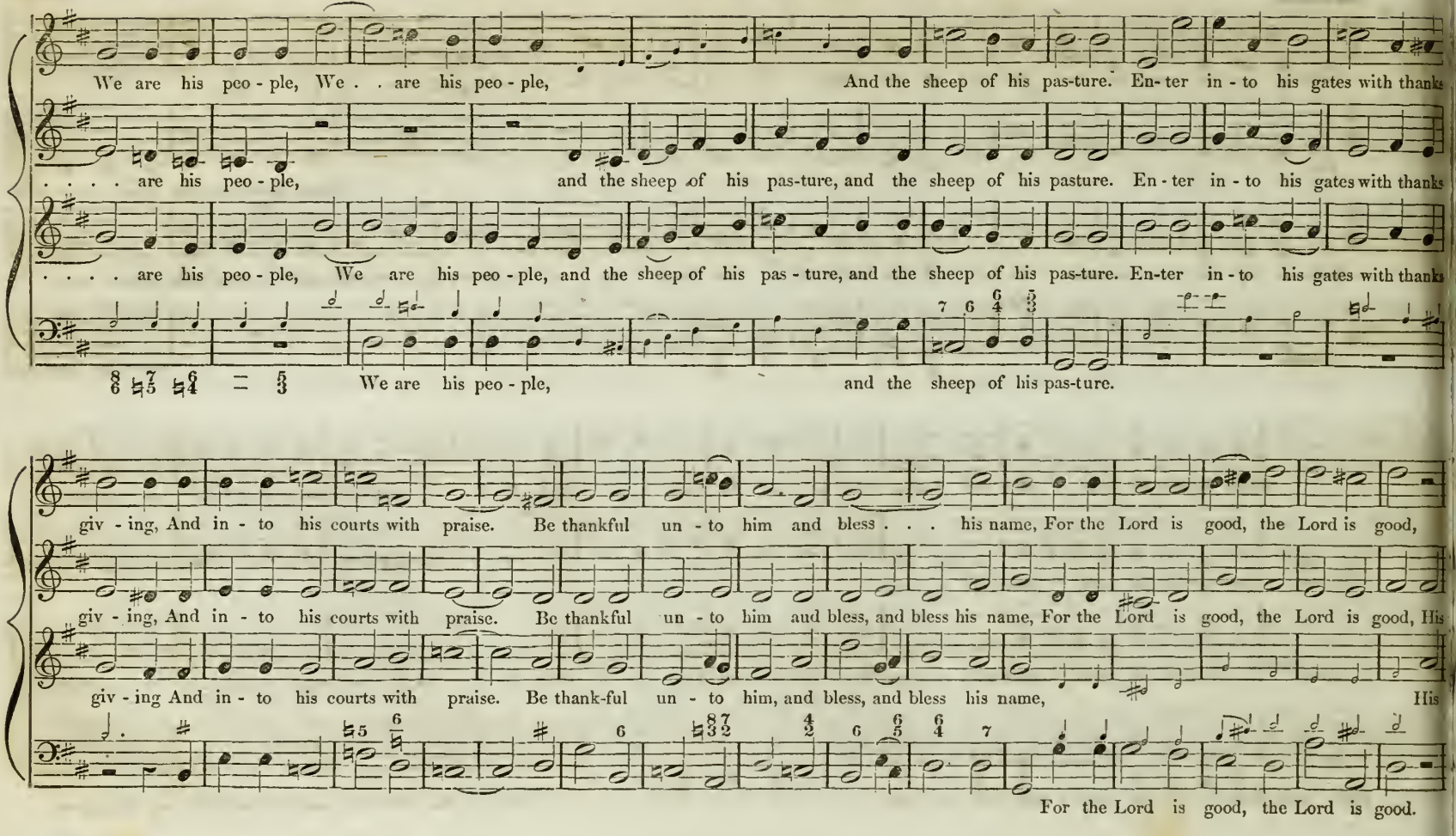
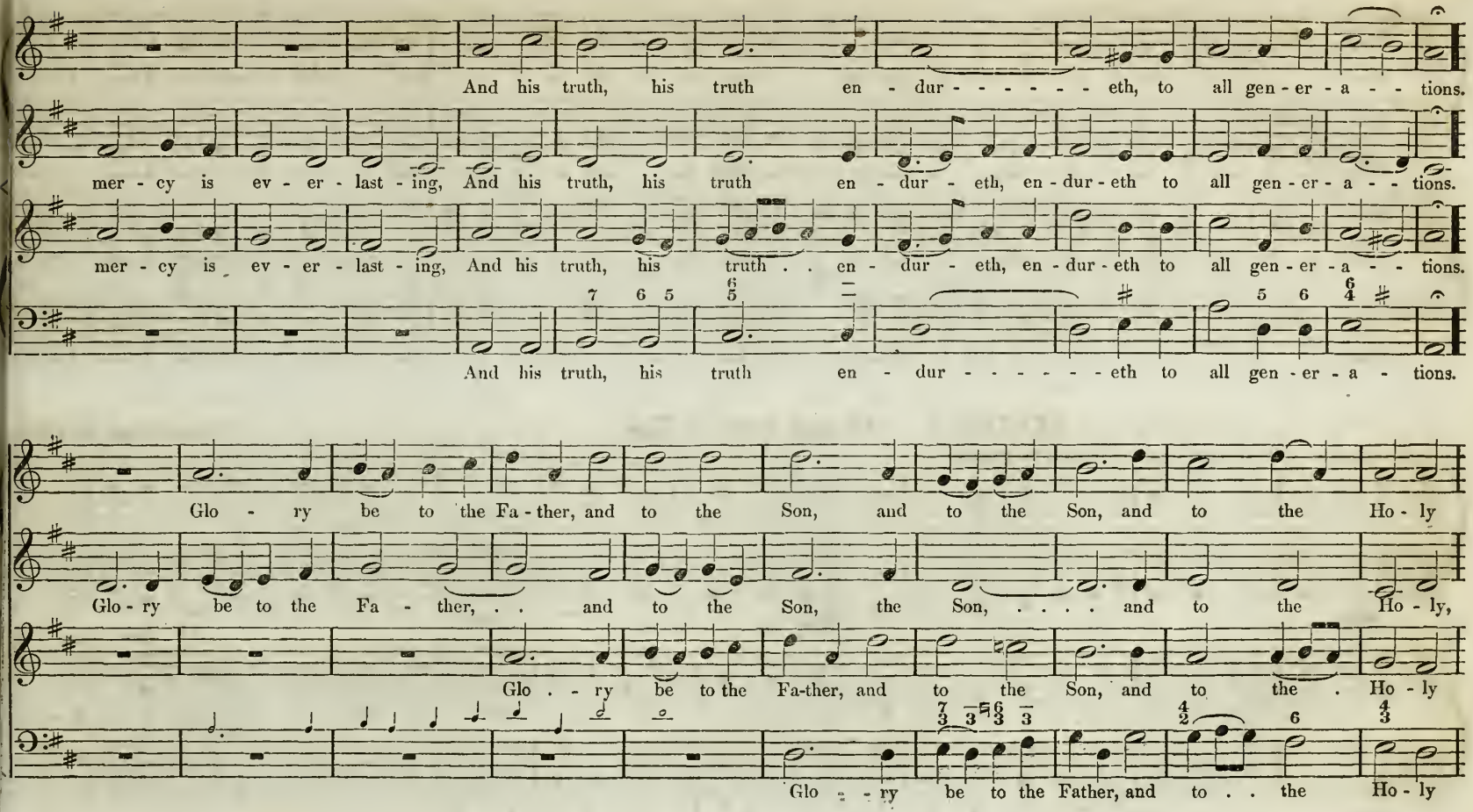
ANTHEM. "All nations whom thou hast made." Ps. 86, 8-12. II.

Maestoso.
Dim.
Cres.
All na-tions whom thou hast made shall come and worship, come and wor-ship be-fore thee, O Lord; and shall glo-ri-fy thy name, shall glo-ri-
All na-tions whom thou hast made shall come and worship, come and wor-ship be-fore thee, O Lord; and shall glo-ri-fy thy name, shall
All na-tions whom thou hast made shall come and worship, come and wor-ship be-fore thee, O Lord; and shall glo-ri-fy thy name, shall
Dim.
Cres.
All na-tions whom thou hast made shall come and worship, come and wor-ship be-fore thee, O Lord; and shall glo-ri-fy thy name, shall glo-ri-

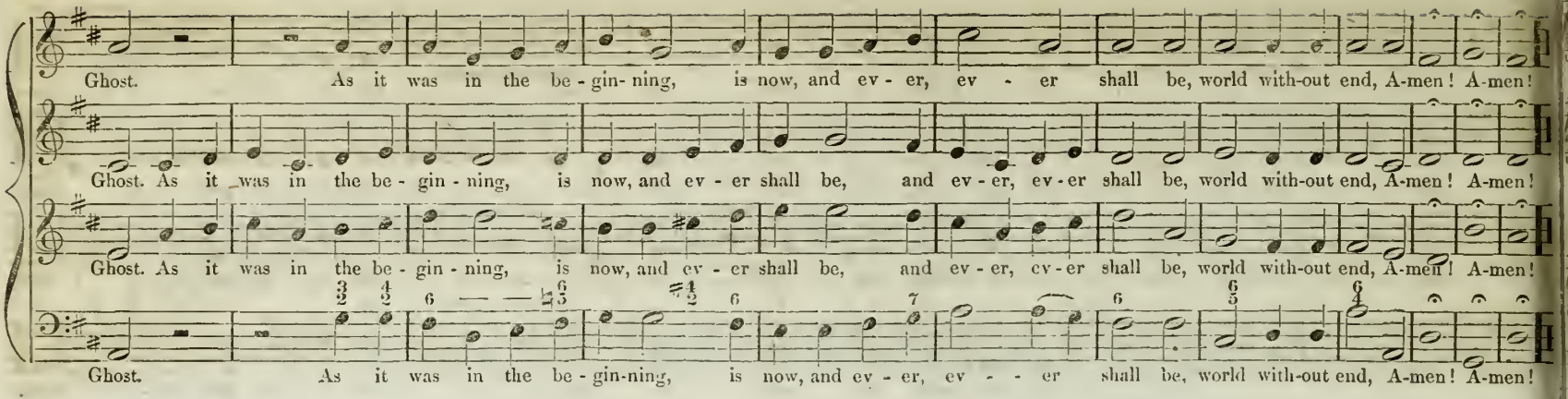

fy thy name, shall glo - ri - fy thy name. For thou art great, and
glo - ri - fy thy name, shall glo - ri - fy thy name. For thou art great, and do - est wondrous things,
glo - ri - fy thy name, shall glo - ri - fy thy name. For thou art great, and do - est wondrous things,
fy thy name, shall glo - ri - fy thy name. For thou art great, and
do - est wondrous things, Thou art God a - lone, Thou art God a - - lone: Teach me thy way, thy way, O Lord.
Cres.
Thou art God a - lone, Thou art God a - lone: Teach me thy way, thy way, O Lord. I will walk in thy
Cres.
Thou art God a - lone, Thou art God . . . a - lone: Teach me thy way, thy way, O Lord, I will walk in thy
Cres.
do - est wondrous things, art God a - lone: Teach me thy way, thy way, O Lord.


I will walk in thy truth: U - nite my heart, my heart to fear thy name. I will praise thee, O Lord my God, with all my
truth: U - nite my heart, my heart to fear thy name. I will praise thee, O Lord my God, with all my
f
Dim.
truth: U - nite my heart, my heart to fear thy name. I will praise thee, O Lord my God, with all my
I will walk in thy truth: U - nite my heart, my heart to fear thy name. I will praise thee, O Lord my God, with all my
heart, with all my heart I will praise thee, O Lord, with all . . . . . my heart, with all my heart. And I will glo - ri - fy thy
Cres.
heart, with all my heart I will praise thee, O Lord, with all . . . . . my heart, with all my heart. And I will glo - ri - fy thy
heart, with all my heart I will praise thee, O Lord, with all . . . . . my heart, with all my heart. And I will glo - ri - fy thy
heart, with all my heart I will praise thee, O Lord, with all . . . . . my heart, with all my heart. And I will glo - ri - fy thy

name for - ev - er - more,
And I . . . . . will glo - ri - fy thy name, And I will glo - ri -
name for - ev - er - more, And I will glo - ri - fy thy name for - ev - er - more, And I will glo - ri - fy thy name, And I will glo - ri -
name for - ev - er - more, And I will glo - ri - fy thy name for - ev - er - more, And I will glo - ri - fy thy name, And I will glo - ri -
name for - ev - er - more,
And I will glo - ri - fy thy name, And I will glo - ri -
1st time.
2d time.
fy thy name, And I will glo - ri - fy thy name for - ev - er-more, for - ev - er - more. And I. . . . more, for - ev - er - more. . . .
fy thy name, And I will glo - ri - fy thy name for - ev - er-more, for - ev - er - more. And. more, for - ev - er - more. . . .
1st time.
2d time.
fy thy name, And I will glo - ri - fy thy name for - ev - er-more, for - ev - er - more. And. more, for - ev - er - more. . . .
fy thy name, And I will glo - ri - fy thy name for - ev - er-more, for - ev - er - more. And. more, for - ev - er - more. . . .

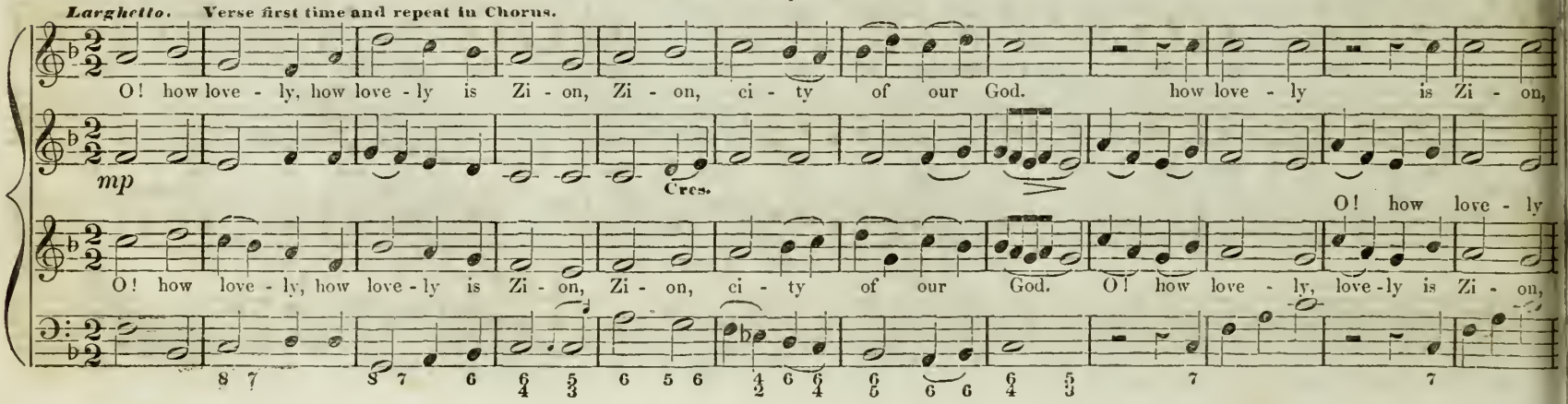
ANTHEM. "God so loved the world." John 3, 16. Rev. W. H. HAVERGAL.

Full and slow.
Dim.
Softer and faster.
God so lov - ed the world, so lov - ed the world, . . . that he gave his on - ly be - got - ten Son, that who - so - ev - er, who - so -
ev - er be - liev - eth in him should not, should not per - ish, but have ev - er - last - ing life, ev - er - last - ing life. God so

lov - ed the world, so lov - ed the world, so lov - ed the world, that he gave his on - ly be - got - ten Son, his on - ly be -
lov - ed the world, so lov - ed the world, so lov - ed the world, that he gave his on - ly be - got - ten Son, his on - ly be -
God so lov - ed the world, so lov - ed the world, that he gave his on - ly be -
God so lov - ed the world, so lov - ed the world, that he gave his on - ly be -
got - ten Son, his on - ly be - got - ten Son, that who - so - ev - er be - liev - eth in him shall not per - ish, but have
got - ten Son, his on - ly be - got - ten Son, that who - so - ev - er be - liev - eth in him shall not per - ish, but have
got - ten Son, his on - ly be - got - ten Son, that who - so - ev - er be - liev - eth in him shall not per - ish, but have
got - ten Son, his on - ly be - got - ten Son, that who - so - ev - er be - liev - eth in him shall not per - ish, but have

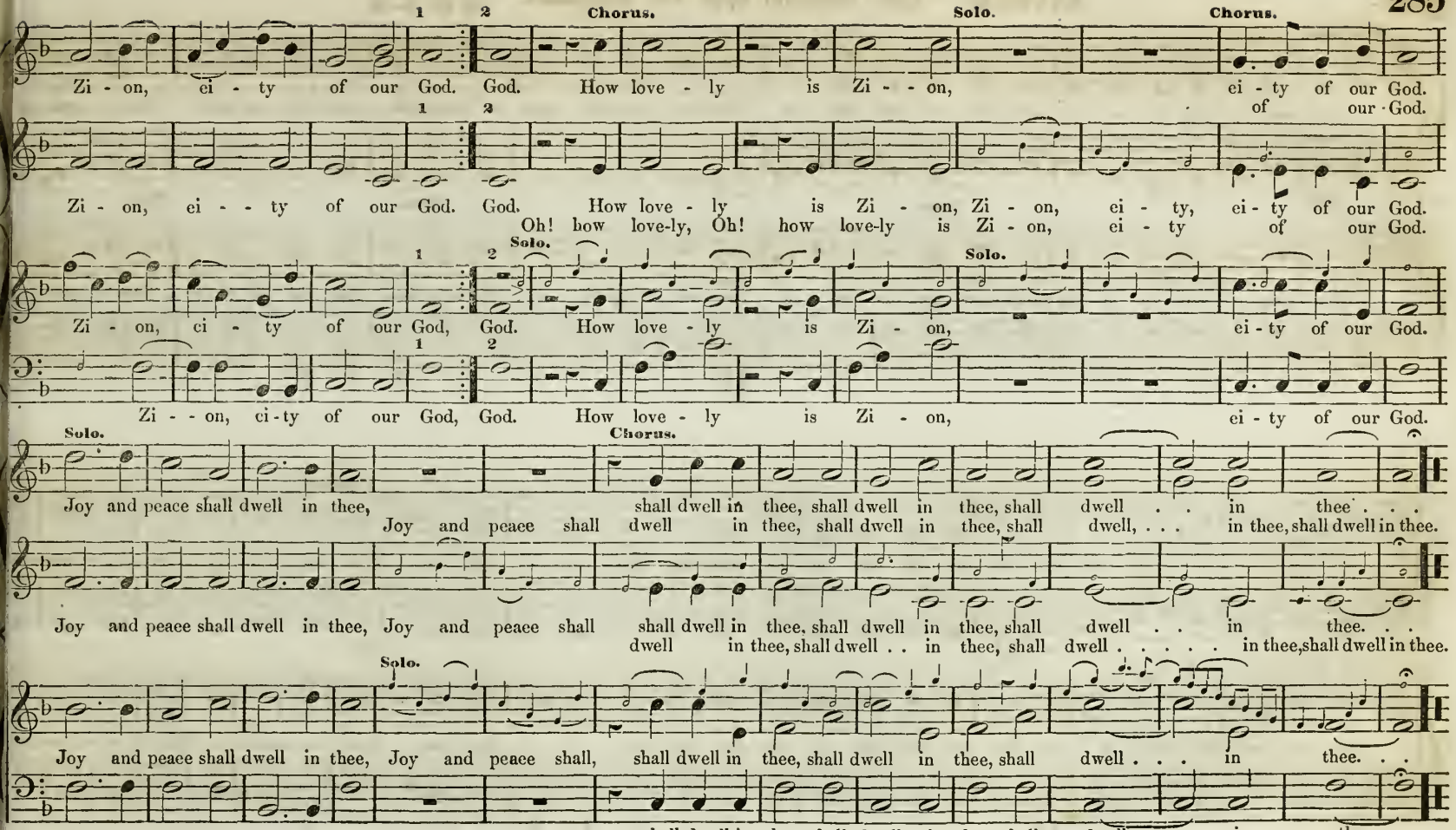

ev - er - last - ing life, have ev - er - last - ing life, ev - er - last - ing life, ev - er - last - ing life.
ev - er - last - ing life, have ev - er - last - ing life, ev - er - last - ing life, ... ev - er - last - - - - - - ing life.
ev - er - last - ing life, have ev - er - last - ing life, ev - er - last - ing life, ... ev - er - last - - - - - ing life.
ev - er - last - ing life, have ev - er - last - ing life, ev - er - last - ing life, ev - er - last - ing life.
Full.
Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah, A - men, A - - - - - - - - men.
Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah, A - men, A - - - - men.
Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah, A - men, A - - - - men.
Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah, A - men, A - - - - men.

Moderato.
Make a joy - ful noise, un - to the Lord, all ye lands, all ye lands; Serve the Lord with glad - ness, with glad - ness.
For.
Serve the Lord with glad - ness, with
Make a joy - ful noise un - to the Lord, all ye lands, all . . ye lands.
Serve the Lord with glad - ness, with glad - ness,
Unison.
Serve the Lord with
Come be-fore his pres - ence with a song. Know ye that the Lord he is God; It is he that hath made us and not we our-selves.
glad-ness; Come be-fore his pres - ence with a song,
We .
Come . . be-fore his pres - ence with a song. Know ye that the Lord he is God; It is he that hath made us and not we our-selves. We
[36] glad - ness, Come be-fore his pres - ence with a song.
It is he that hath made us and not we our-selves.


We are his peo - ple, We . . are his peo - ple, And the sheep of his pas-ture. En- ter in - to his gates with thanks
. . . . are his peo - ple, and the sheep of his pas-ture, and the sheep of his pasture. En - ter in - to his gates with thanks
. . . . are his peo - ple, We are his peo - ple, and the sheep of his pas - ture, and the sheep of his pas-ture. En-ter in - to his gates with thanks
We are his peo - ple, and the sheep of his pas-ture.
giv - ing, And in - to his courts with praise. Be thankful un - to him and bless . . . his name, For the Lord is good, the Lord is good,
giv - ing, And in - to his courts with praise. Be thankful un - to him aud bless, and bless his name, For the Lord is good, the Lord is good, His
giv - ing And in - to his courts with praise. Be thank-ful un - to him, and bless, and bless his name, His
For the Lord is good, the Lord is good.

And his truth, his truth en - dur - - - - - - eth, to all gen - er - a - - tions.
mer - cy is ev - er - last - ing, And his truth, his truth en - dur - eth, en - dur - eth to all gen - er - a - - tions.
mer - cy is ev - er - last - ing, And his truth, his truth . . en - dur - eth, en - dur - eth to all gen - er - a - - tions.
And his truth, his truth en - dur - - - - - - eth to all gen - er - a - tions.
Glo - ry be to the Fa - ther, and to the Son, and to the Son, and to the Ho - ly
Glo - ry be to the Fa - ther, . . and to the Son, the Son, ... and to the Ho - ly,
Glo . - ry be to the Fa-ther, and to the Son, and to the . Ho - ly
Glo - - ry be to the Father, and to . . the Ho - ly

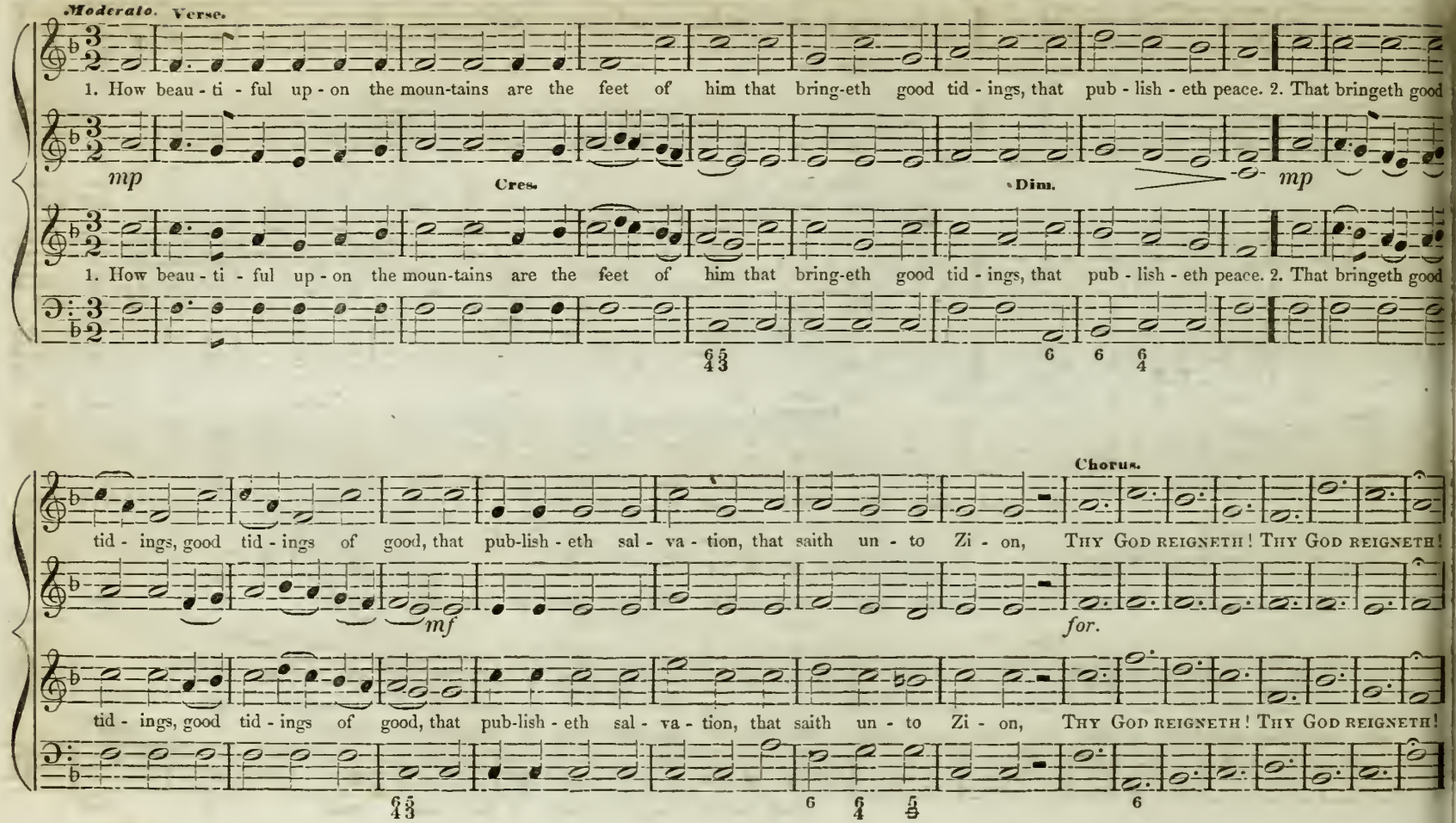

Ghost. As it was in the be - gin - ning, is now, and ev - er, ev - er shall be, world with-out end, A-men! A-men!
Ghost. As it was in the be - gin - ning, is now, and ev - er shall be, and ev - er, ev - er shall be, world with-out end, A-men! A-men!
Ghost. As it was in the be - gin - ning, is now, and ev - er shall be, and ev - er, ev - er shall be, world with-out end, A-men! A-men!
Ghost. As it was in the be - gin-ning, is now, and ev - er, ev - - er shall be, world with-out end, A-men! A-men!

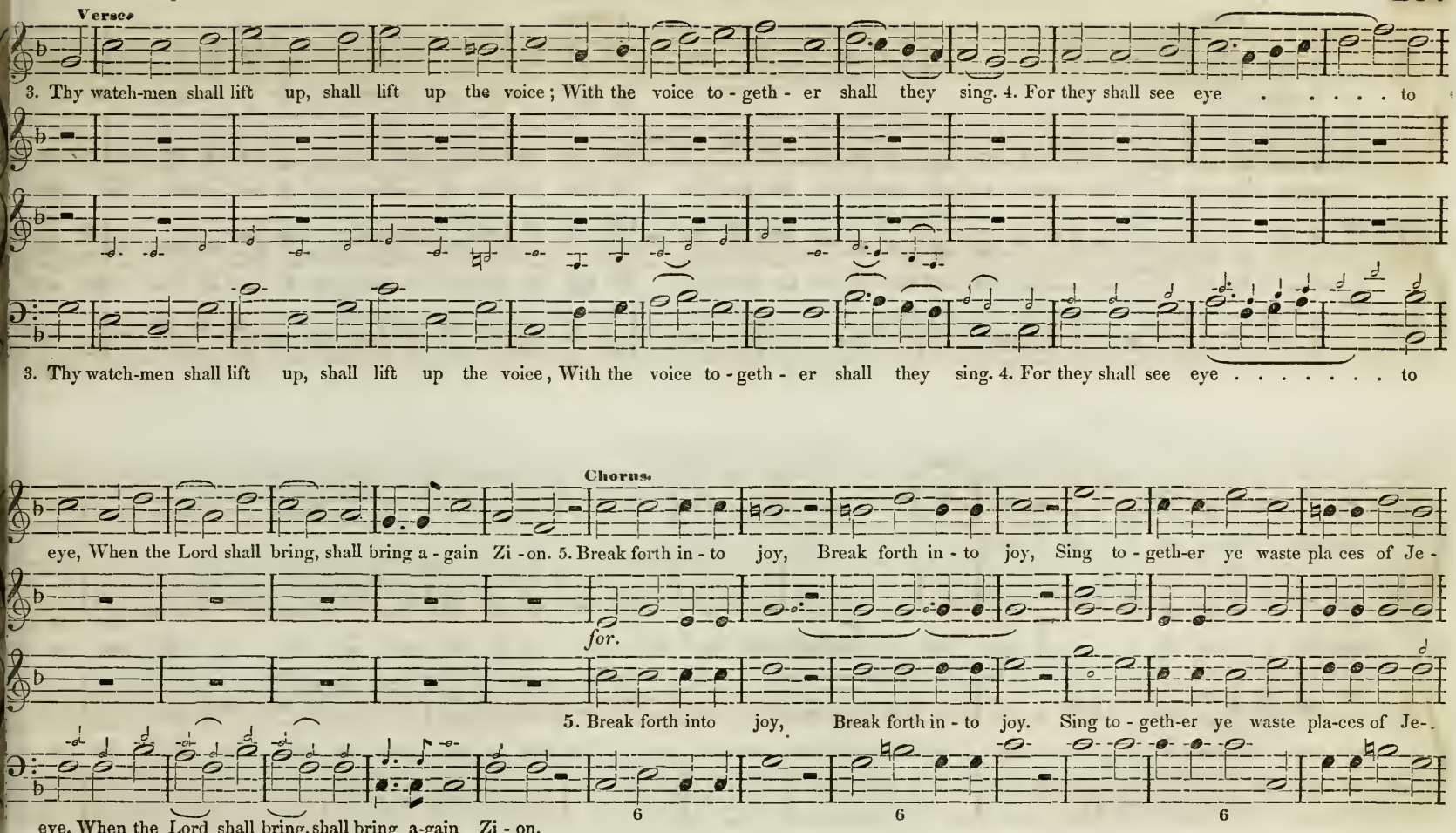
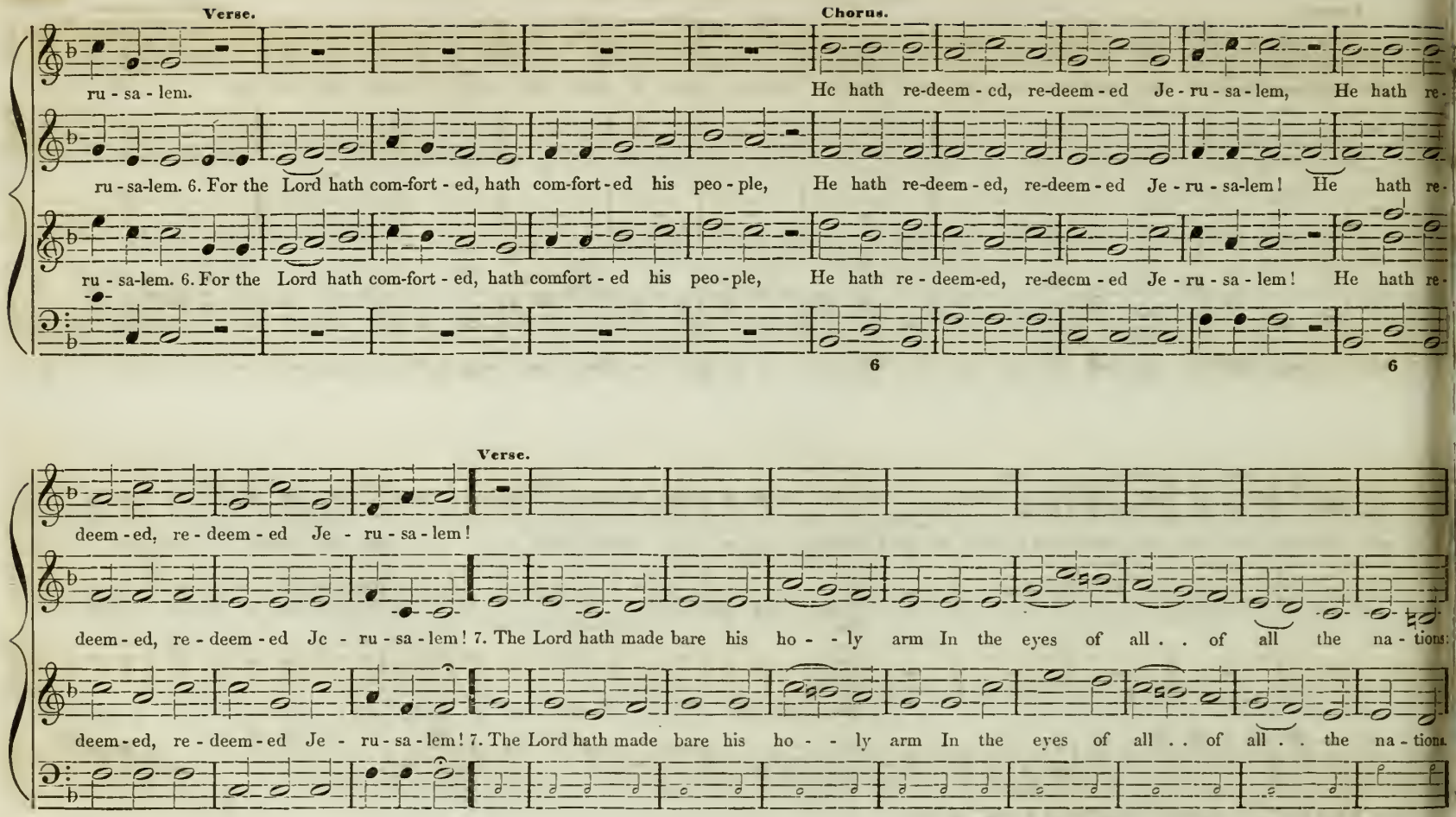
SENTENCE. "Oh how lovely is Zion."

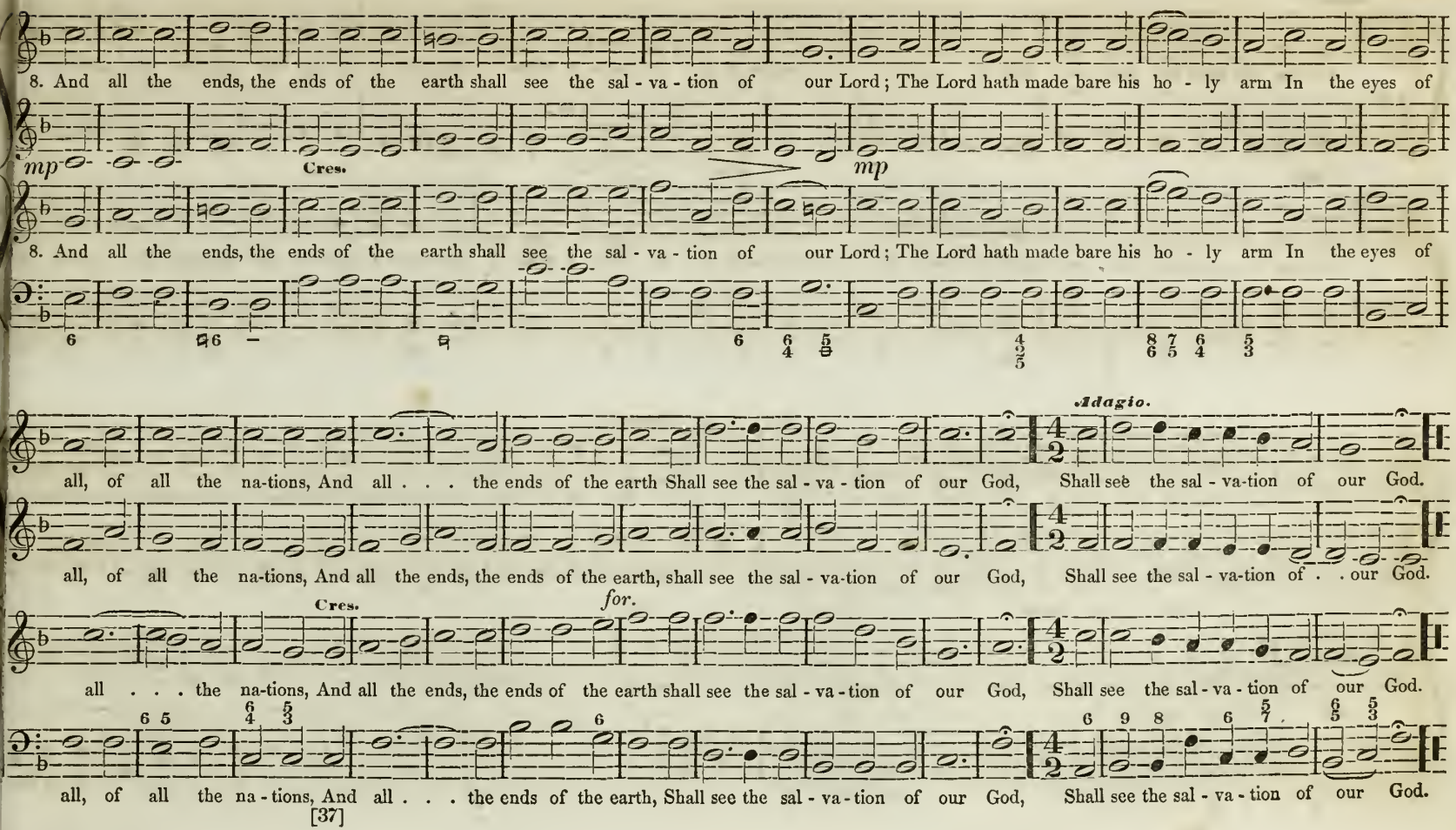
Arranged from the CHOIR.

Larghetto. Verse first time and repeat in Chorus.
O! how love - ly, how love - ly is Zi - on, Zi - on, ci - ty of our God. how love - ly is Zi - on,
mp
Cres.
O! how love - ly
O! how love - ly, how love - ly is Zi - on, Zi - on, ci - ty of our God. O! how love - ly, love - ly is Zi - on,

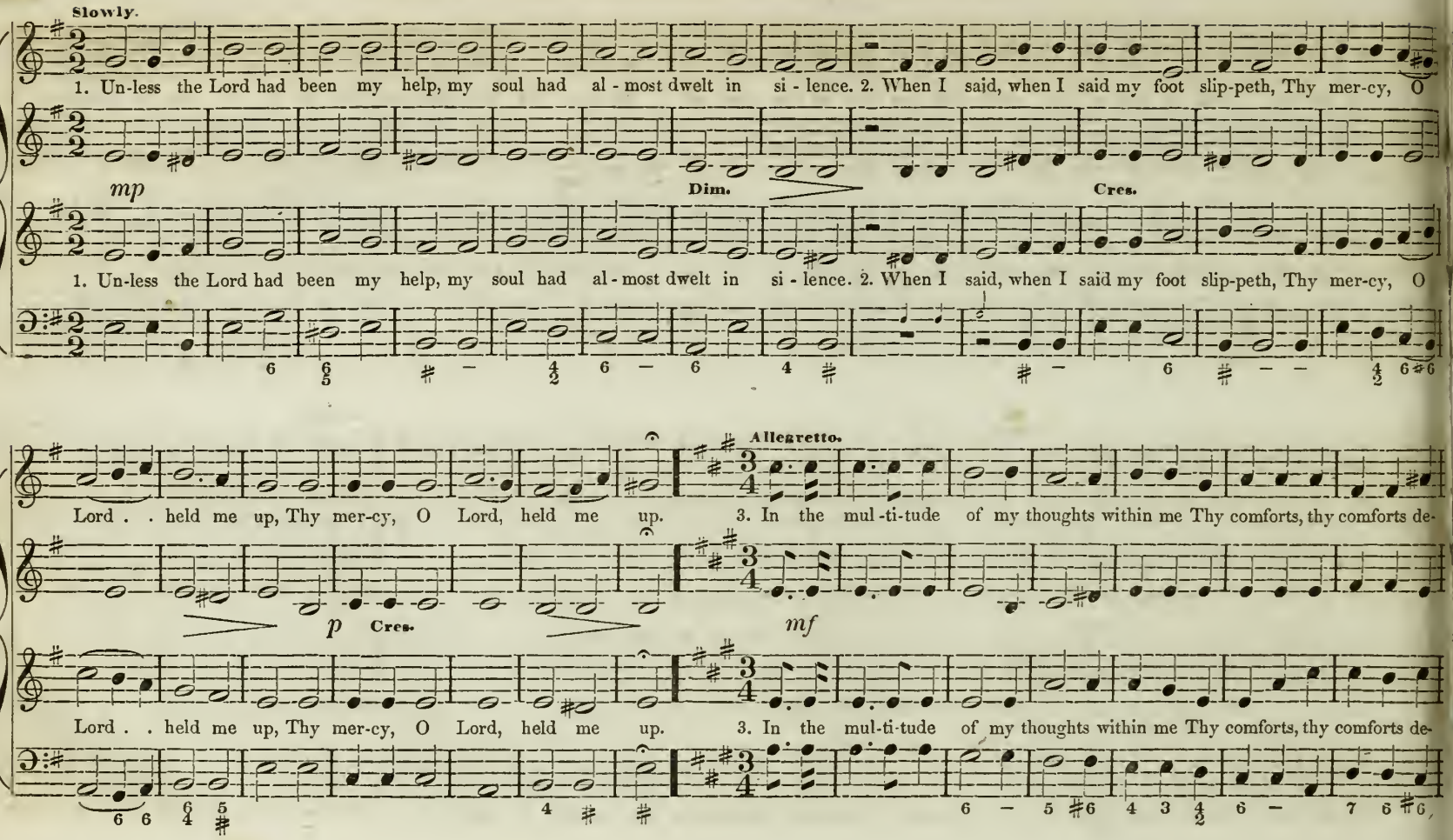
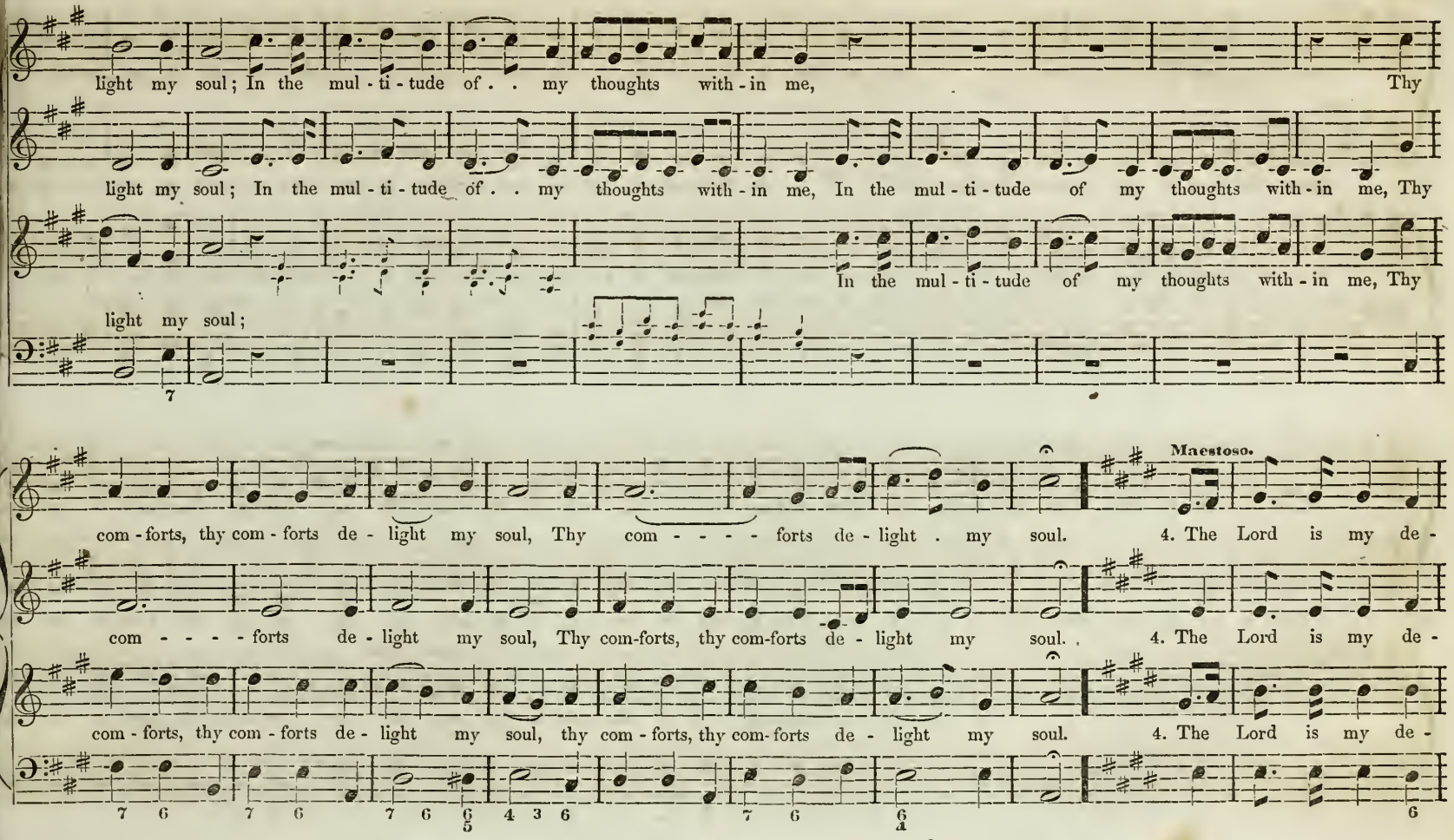

1 2
Chorus.
Solo.
Chorus.
Zi - on, ci - ty of our God. God. How love - ly is Zi - on, ei - ty of our God.
of our God.
Zi - on, ci - - ty of our God. God. How love - ly is Zi - on, Zi - on, ei - ty, ei - ty of our God.
Oh! how love-ly, Oh! how love-ly is Zi - on, ei - ty of our God.
Solo.
Solo.
Zi - on, ci - ty of our God, God. How love - ly is Zi - on, ei - ty of our God.
Zi - - on, ci-ty of our God, God. How love - ly is Zi - on, ei - ty of our God.
Solo.
Chorus.
Joy and peace shall dwell in thee, shall dwell in thee, shall dwell in thee, shall dwell . . in thee . . .
Joy and peace shall dwell in thee, shall dwell in thee, shall dwell in thee, shall dwell, . . . in thee, shall dwell in thee.
Joy and peace shall dwell in thee, Joy and peace shall shall dwell in thee, shall dwell in thee, shall dwell . . in thee. . .
dwell in thee, shall dwell . . in thee, shall dwell . . . . . in thee, shall dwell in thee.
Solo.
Joy and peace shall dwell in thee, Joy and peace shall, shall dwell in thee, shall dwell in thee, shall dwell . . . in thee. . .
shall dwell in thee, shall dwell in thee, shall dwell . . . in thee.

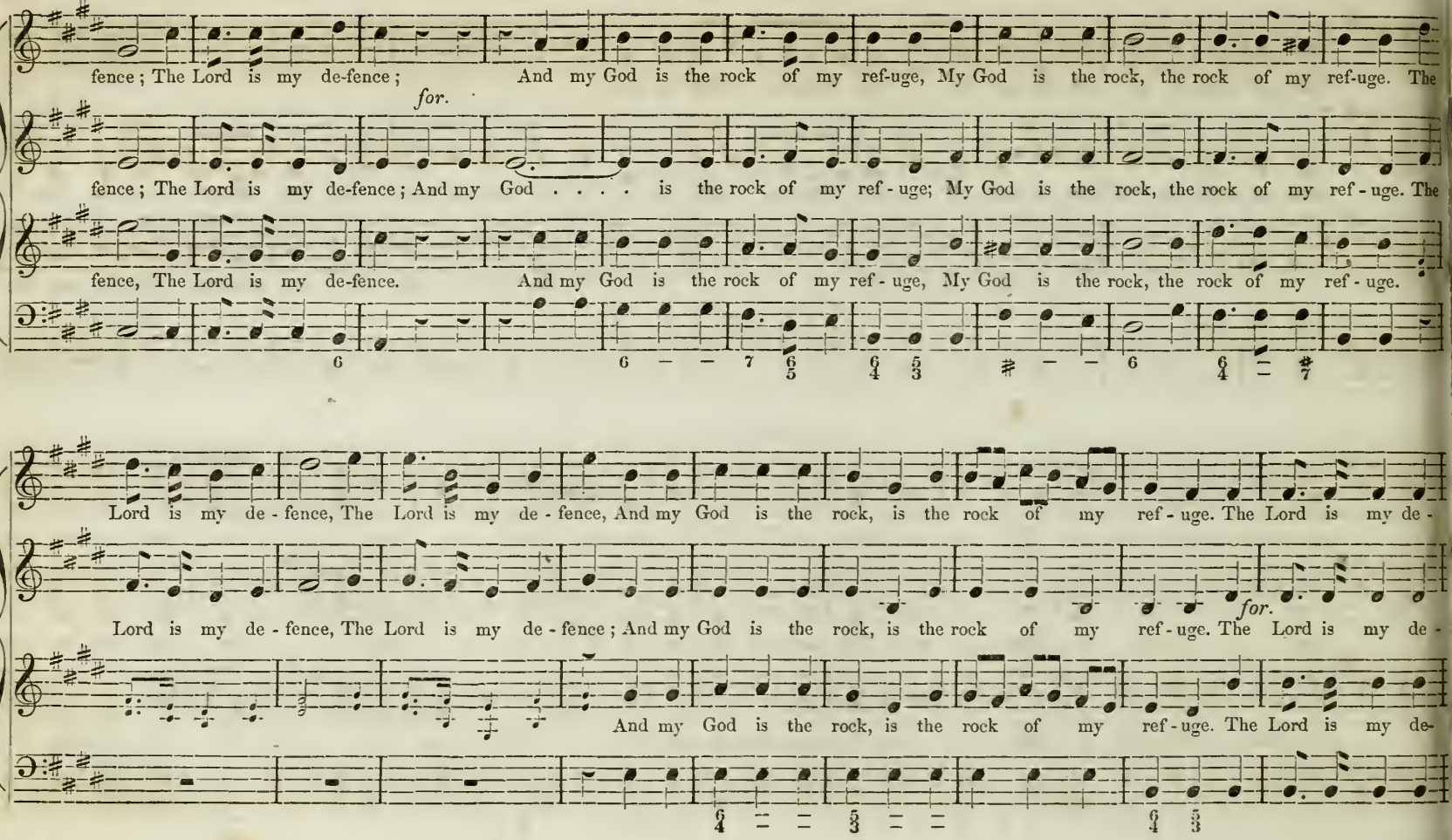
ANTHEM. "How beautiful upon the mountains." Is. 52: 7—10.

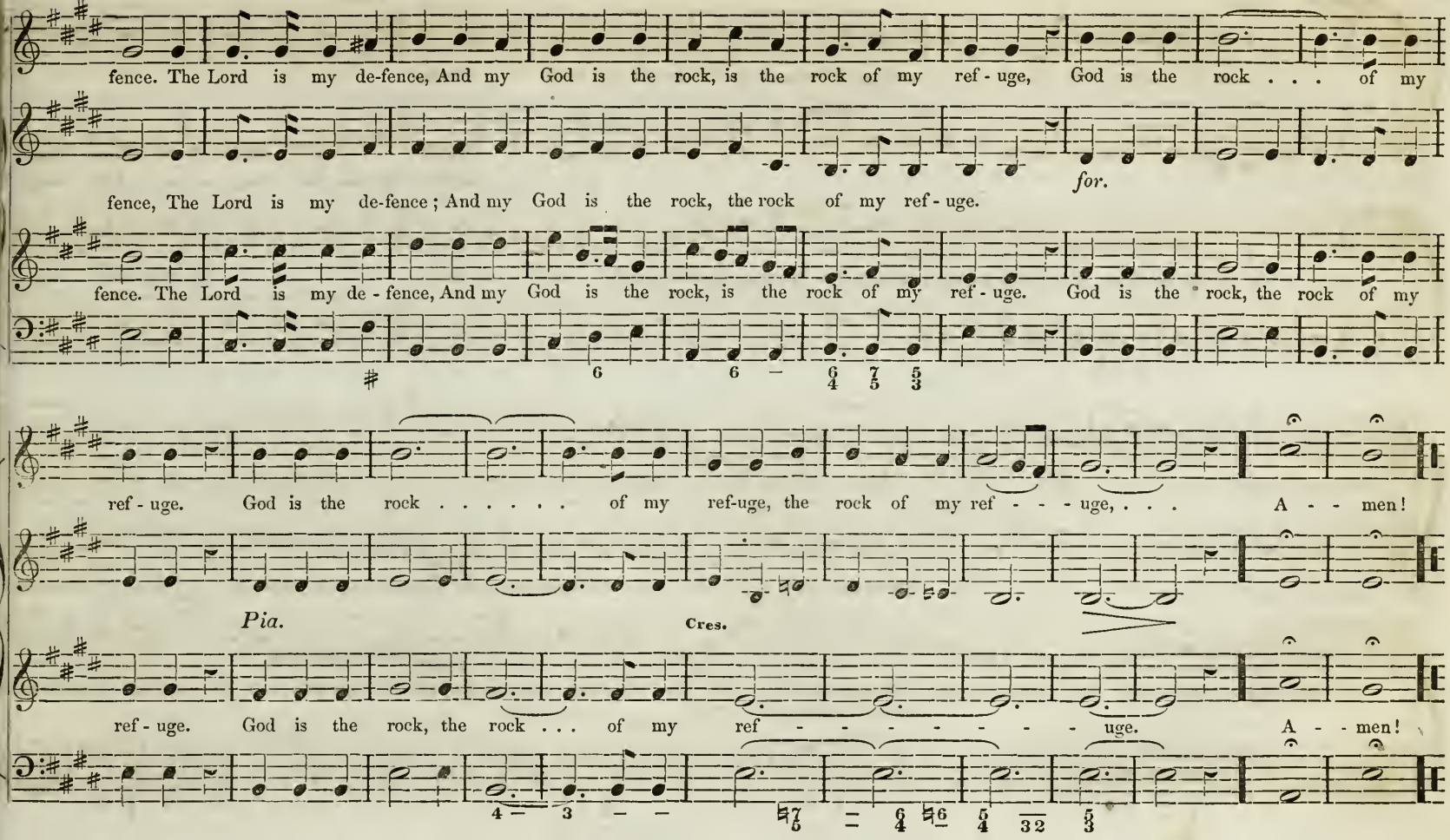

Moderato.
Verse.
1. How beau - ti - ful up - on the moun-tains are the feet of him that bring-eth good tid - ings, that pub - lish - eth peace. 2. That bringeth good
mp
Cres.
Dim.
mp
1. How beau - ti - ful up - on the moun-tains are the feet of him that bring-eth good tid - ings, that pub - lish - eth peace. 2. That bringeth good
6 5 / 4 3
6
6
6 / 4
Chorus.
tid - ings, good tid - ings of good, that pub-lish - eth sal - va - tion, that saith un - to Zi - on, THY GOD REIGNETH! THY GOD REIGNETH!
mf
for.
tid - ings, good tid - ings of good, that pub-lish - eth sal - va - tion, that saith un - to Zi - on, THY GOD REIGNETH! THY GOD REIGNETH!
6 5 / 4 3
6
6 / 4
5 / 3
6

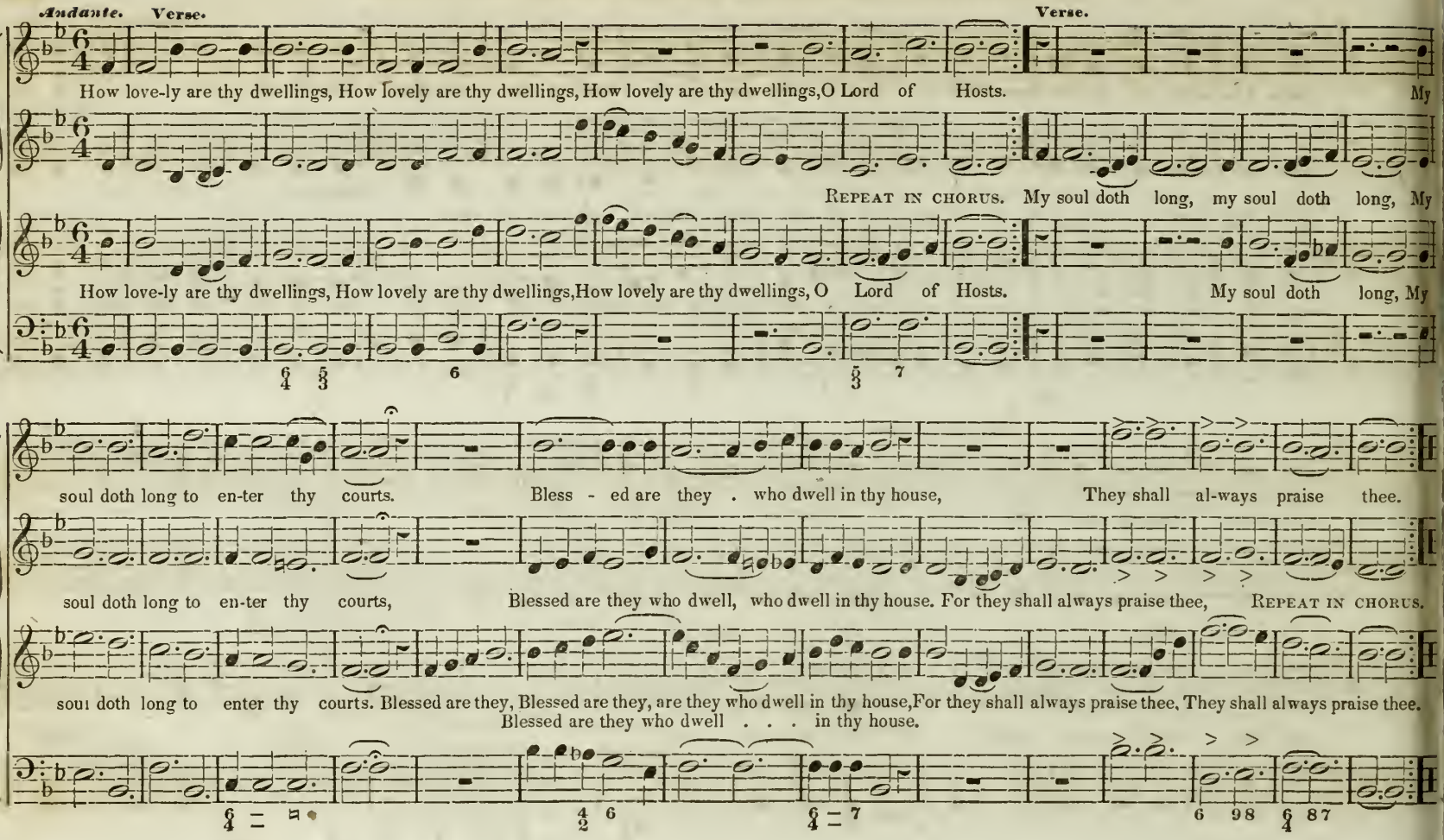

Verse.
3. Thy watch-men shall lift up, shall lift up the voice; With the voice to - geth - er shall they sing. 4. For they shall see eye . . . . . to
3. Thy watch-men shall lift up, shall lift up the voice, With the voice to - geth - er shall they sing. 4. For they shall see eye . . . . . to
Chorus.
eye, When the Lord shall bring, shall bring a - gain Zi - on. 5. Break forth in - to joy, Break forth in - to joy, Sing to - geth-er ye waste pla ces of Je -
for.
5. Break forth into joy, Break forth in - to joy. Sing to - geth-er ye waste pla-ces of Je -
6
6
6
eye, When the Lord shall bring, shall bring a-gain Zi - on,

Verse.
Chorus.
ru - sa - lem.
He hath re-deem - ed, re-deem - ed Je - ru - sa - lem, He hath re-
ru - sa-lem. 6. For the Lord hath com-fort - ed, hath com-fort-ed his peo - ple, He hath re-deem - ed, re-deem - ed Je - ru - sa-lem! He hath re-
ru - sa-lem. 6. For the Lord hath com-fort - ed, hath comfort - ed his peo-ple, He hath re - deem-ed, re-deem - ed Je - ru - sa - lem! He hath re-
6
6
Verse.
deem - ed, re - deem - ed Je - ru - sa - lem!
deem - ed, re - deem - ed Je - ru - sa - lem! 7. The Lord hath made bare his ho - - ly arm In the eyes of all . . of all the na - tions:
deem - ed, re - deem - ed Je - ru - sa - lem! 7. The Lord hath made bare his ho - - ly arm In the eyes of all . . of all . . the na - tions.

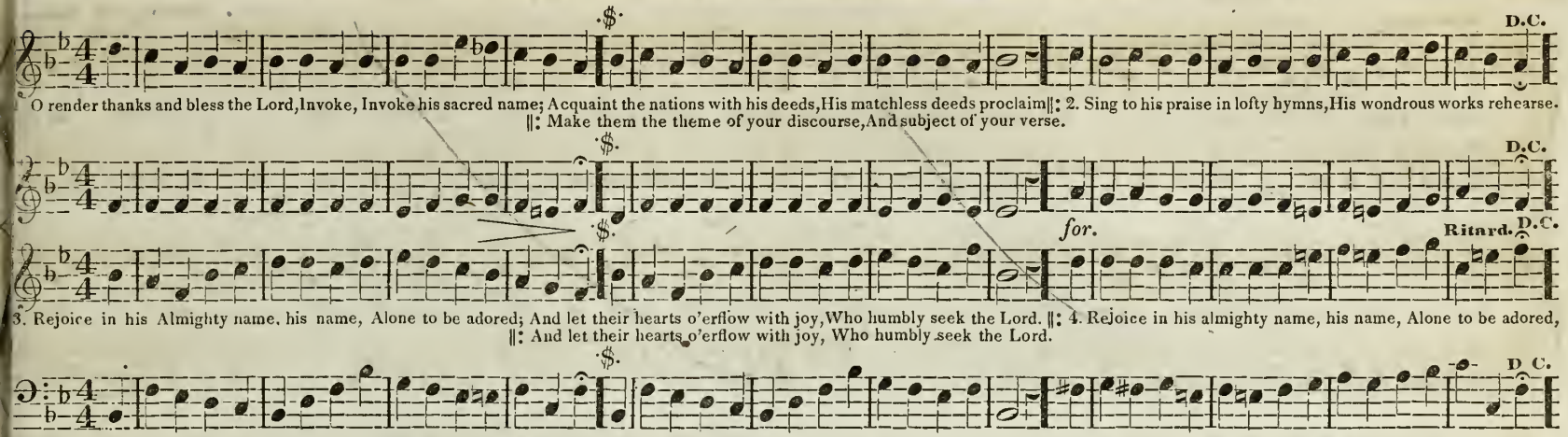

8. And all the ends, the ends of the earth shall see the sal - va - tion of our Lord; The Lord hath made bare his ho - ly arm In the eyes of
mp
Cres.
mp
8. And all the ends, the ends of the earth shall see the sal - va - tion of our Lord; The Lord hath made bare his ho - ly arm In the eyes of
Adagio.
all, of all the na-tions, And all . . . the ends of the earth Shall see the sal - va - tion of our God, Shall see the sal - va-tion of our God.
all, of all the na-tions, And all the ends, the ends of the earth, shall see the sal - va-tion of our God, Shall see the sal - va-tion of . . our God.
Cres.
for.
all . . . the na-tions, And all the ends, the ends of the earth shall see the sal - va - tion of our God, Shall see the sal - va - tion of our God.
all, of all the na - tions, And all . . . the ends of the earth, Shall see the sal - va - tion of our God, Shall see the sal - va - tion of our God.

ANTHEM. "Unless the Lord had been my help." Ps. 94.

Slowly.
1. Un-less the Lord had been my help, my soul had al - most dwelt in si - lence. 2. When I said, when I said my foot slip-peth, Thy mer-cy, O
mp
Dim.
Cres.
1. Un-less the Lord had been my help, my soul had al - most dwelt in si - lence. 2. When I said, when I said my foot slip-peth, Thy mer-cy, O
Lord . . held me up, Thy mer-cy, O Lord, held me up.
Allegretto.
3. In the mul-ti-tude of my thoughts within me Thy comforts, thy comforts de-
p
Cres.
mf
Lord . . held me up, Thy mer-cy, O Lord, held me up.
3. In the mul-ti-tude of my thoughts within me Thy comforts, thy comforts de-

light my soul; In the mul - ti - tude of . . my thoughts with - in me, Thy
light my soul; In the mul - ti - tude of . . my thoughts with - in me, In the mul - ti - tude of my thoughts with - in me, Thy
In the mul - ti - tude of my thoughts with - in me, Thy
light my soul;
7
com - forts, thy com - forts de - light my soul, Thy com - - - - forts de - light . my soul.
Maestoso.
4. The Lord is my de -
com - - - - forts de - light my soul, Thy com-forts, thy com-forts de - light my soul.
4. The Lord is my de -
com - forts, thy com - forts de - light my soul, thy com - forts, thy com-forts de - light my soul.
4. The Lord is my de -
7 6 7 6 7 6 6 4 3 6 7 6 6 6

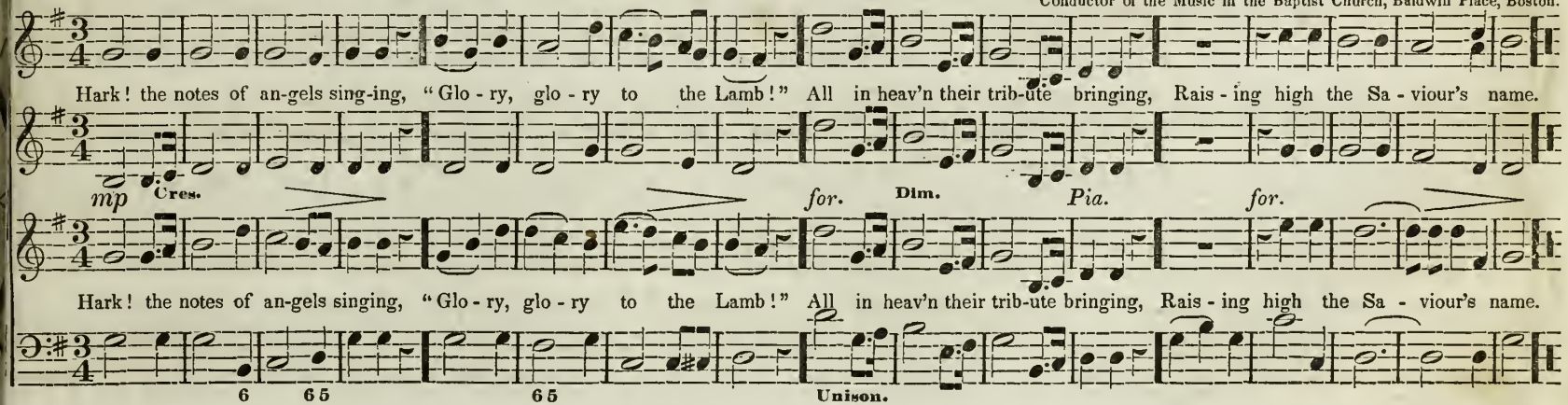

fence; The Lord is my de-fence; And my God is the rock of my ref-uge, My God is the rock, the rock of my ref-uge. The
for.
fence; The Lord is my de-fence; And my God . . . . is the rock of my ref - uge; My God is the rock, the rock of my ref - uge. The
fence, The Lord is my de-fence. And my God is the rock of my ref - uge, My God is the rock, the rock of my ref - uge.
Lord is my de - fence, The Lord is my de - fence, And my God is the rock, is the rock of my ref - uge. The Lord is my de -
for.
Lord is my de - fence, The Lord is my de - fence; And my God is the rock, is the rock of my ref - uge. The Lord is my de -
And my God is the rock, is the rock of my ref - uge. The Lord is my de-


fence. The Lord is my de-fence, And my God is the rock, is the rock of my ref - uge, God is the rock . . . of my
fence, The Lord is my de-fence; And my God is the rock, the rock of my ref - uge.
for.
fence. The Lord is my de - fence, And my God is the rock, is the rock of my ref - uge. God is the rock, the rock of my
ref - uge. God is the rock . . . . . of my ref-uge, the rock of my ref - - - uge, . . . A - - men!
Pia.
Cres.
ref - uge. God is the rock, the rock . . . of my ref - - - - - - - - uge. A - - men!

SENTENCE. "How lovely are thy dwellings." INTROIT.

Andante.
Verse.
Verse.
How love-ly are thy dwellings, How lovely are thy dwellings, How lovely are thy dwellings, O Lord of Hosts. My
Repeat in chorus. My soul doth long, my soul doth long, My
How love-ly are thy dwellings, How lovely are thy dwellings, How lovely are thy dwellings, O Lord of Hosts. My soul doth long, My
soul doth long to en-ter thy courts. Bless - ed are they . who dwell in thy house, They shall al-ways praise thee.
soul doth long to en-ter thy courts, Blessed are they who dwell, who dwell in thy house. For they shall always praise thee, Repeat in chorus.
soul doth long to enter thy courts. Blessed are they, Blessed are they, are they who dwell in thy house, For they shall always praise thee. They shall always praise thee.
Blessed are they who dwell . . . in thy house.


D.C.
O render thanks and bless the Lord, Invoke, Invoke his sacred name; Acquaint the nations with his deeds, His matchless deeds proclaim ‖: 2. Sing to his praise in lofty hymns, His wondrous works rehearse.
‖: Make them the theme of your discourse, And subject of your verse.
D.C.
for.
Ritard.
D.C.
3. Rejoice in his Almighty name, his name, Alone to be adored; And let their hearts o'erflow with joy, Who humbly seek the Lord. ‖: 4. Rejoice in his almighty name, his name, Alone to be adored,
‖: And let their hearts o'erflow with joy, Who humbly seek the Lord.
D.C.

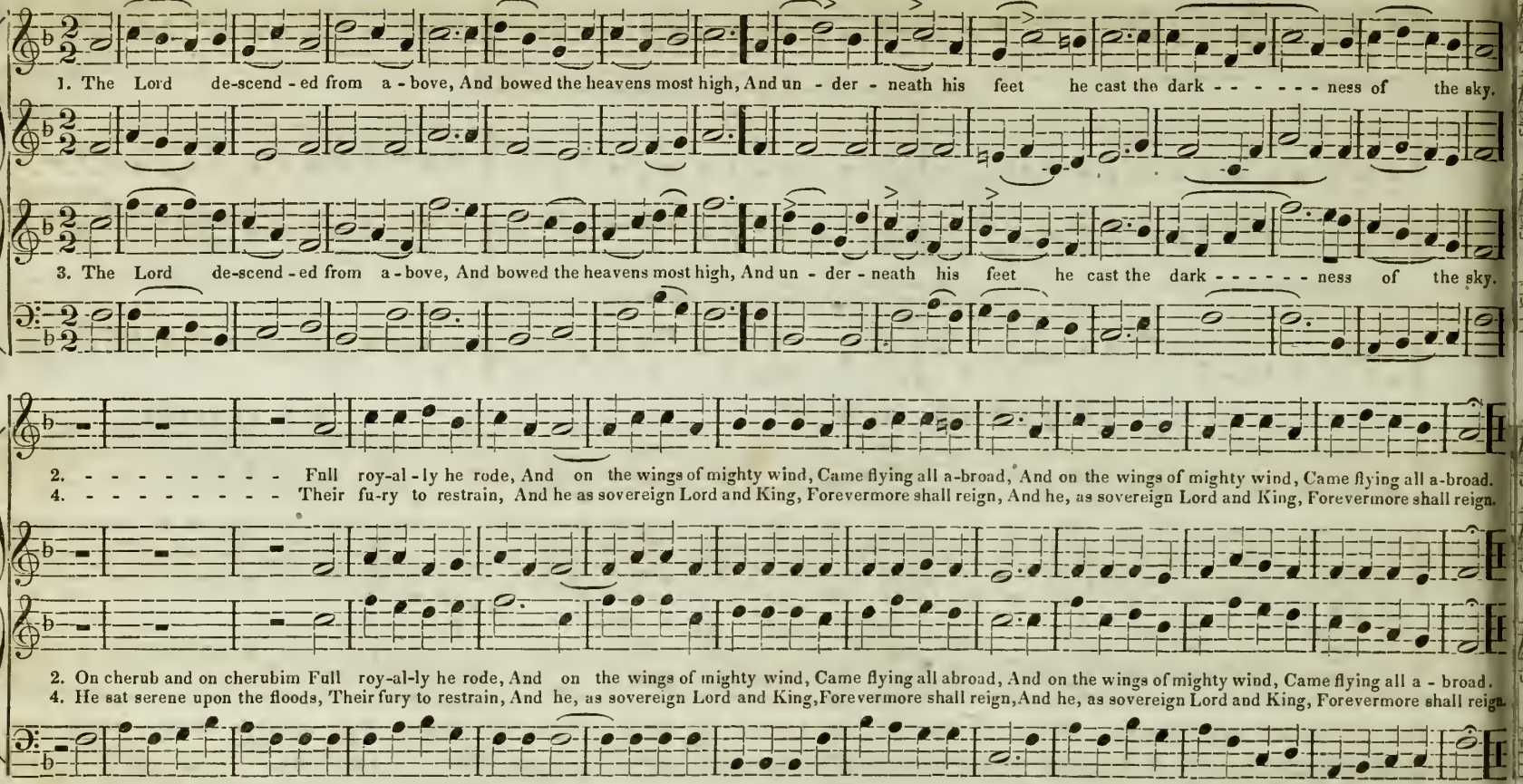
STILLMAN. 8s & 7s.*

B. F. EDMANDS,
Conductor of the Music in the Baptist Church, Baldwin Place, Boston.

Hark! the notes of an-gels sing-ing, "Glo - ry, glo - ry to the Lamb!" All in heav'n their trib-ute bringing, Rais - ing high the Sa - viour's name.
mp
Cres.
for.
Dim.
Pia.
for.
Hark! the notes of an-gels singing, "Glo - ry, glo - ry to the Lamb!" All in heav'n their trib-ute bringing, Rais - ing high the Sa - viour's name.
6 65 65
Unison.

*Received too late for insertion in its proper place.

PSALM. "The Lord descended from above." Ps. 18. (Majesty.) American Tune. W. BILLINGS.

Moderato. Harmony by L. Mason.


1. The Lord de-scend-ed from a-bove, And bowed the heavens most high, And un-der-neath his feet he cast the dark - - - - - ness of the sky.
3. The Lord de-scend-ed from a-bove, And bowed the heavens most high, And un-der-neath his feet he cast the dark - - - - - ness of the sky.
2. - - - - - - - - - Full roy-al-ly he rode, And on the wings of mighty wind, Came flying all a-broad, And on the wings of mighty wind, Came flying all a-broad.
4. - - - - - - - - - Their fu-ry to restrain, And he as sovereign Lord and King, Forevermore shall reign, And he, as sovereign Lord and King, Forevermore shall reign.
2. On cherub and on cherubim Full roy-al-ly he rode, And on the wings of mighty wind, Came flying all abroad, And on the wings of mighty wind, Came flying all a-broad.
4. He sat serene upon the floods, Their fury to restrain, And he, as sovereign Lord and King, Forevermore shall reign, And he, as sovereign Lord and King, Forevermore shall reign.

This is one of the American Tunes so very popular about the beginning of the present century. We have made but one slight change in the melody in passing from the fifth to the sixth measure. The harmony necessarily differs from the original, but while it is made to conform to the universally acknowledged laws of musical science it is thought to be also in good keeping with the general character of the tune.

Andante.

Solo, and repeat in Chorus. **Solo, and repeat in Chorus.**

Pray for the peace of Jerusalem, they shall prosper, shall prosper that love thee. Peace be within thy walls, And prosperity, pros-per-i-ty within thy pal - a - ces.

The small notes are to be sung at repeating. **Repeat in Chorus. Pia.** **Repeat in Chorus.**

Pray for the peace of Jerusalem, they shall prosper, shall prosper that love thee. Peace be within thy walls, within thy walls, And prosperi-ty, pros-per-i-ty with-in thy pal - a - ces.

Peace be within, with-in thy walls, And prosperi-ty, pros-per-i-ty with-in thy pal - a - ces

Peace be with-in, with - in thy walls, with-in thy walls, And prosperi-ty, pros-per-i-ty with-in thy pal - a - ces.

MT. EPHRAIM. S. M.*

B. MILGROVE.

1. The man is ev - er blest, Who shuns the sin - ner's ways; A - mong.. their coun-cils nev - er stands, Nor takes the scorn - er's place.

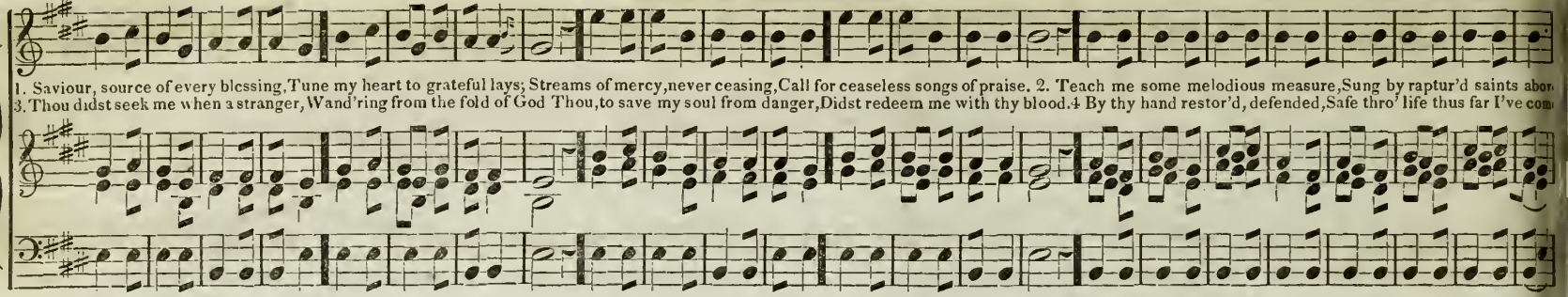
mp *mf* *mp* **Cres.** **Cres.** **Dim.**

2. But makes the law.. of God His stu - dy and.... de - light, A - midst the la - bors of..... the day, And watch - es of.... the night.

* *At the request of a friend and talented organist, this popular tune is inserted, though far from its metrical companions.*

HYMN. "Saviour, source of every blessing."

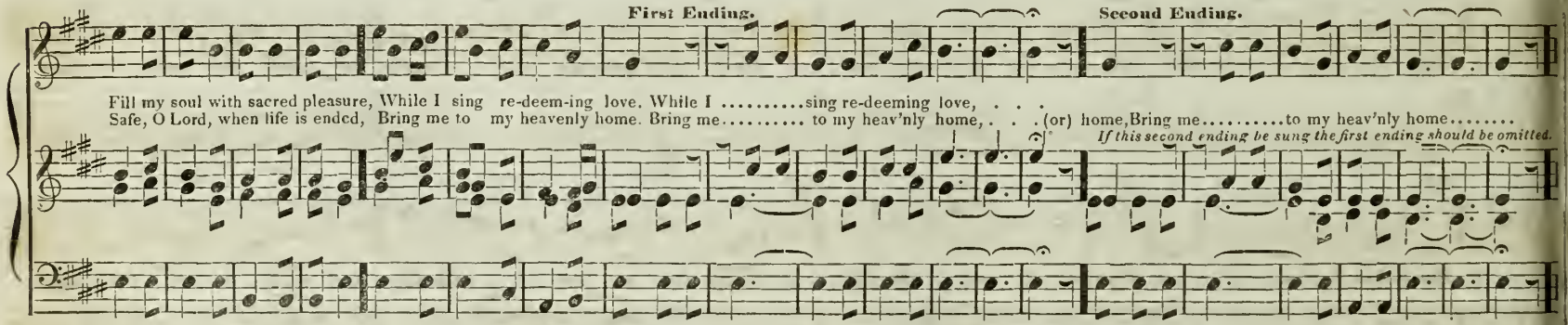
Arranged from F. HEROLD.



1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise. 2. Teach me some melodious measure, Sung by raptur'd saints abov
3. Thou didst seek me when a stranger, Wand'ring from the fold of God Thou, to save my soul from danger, Didst redeem me with thy blood. 4 By thy hand restor'd, defended, Safe thro' life thus far I've com

Another Hymn to the Same.

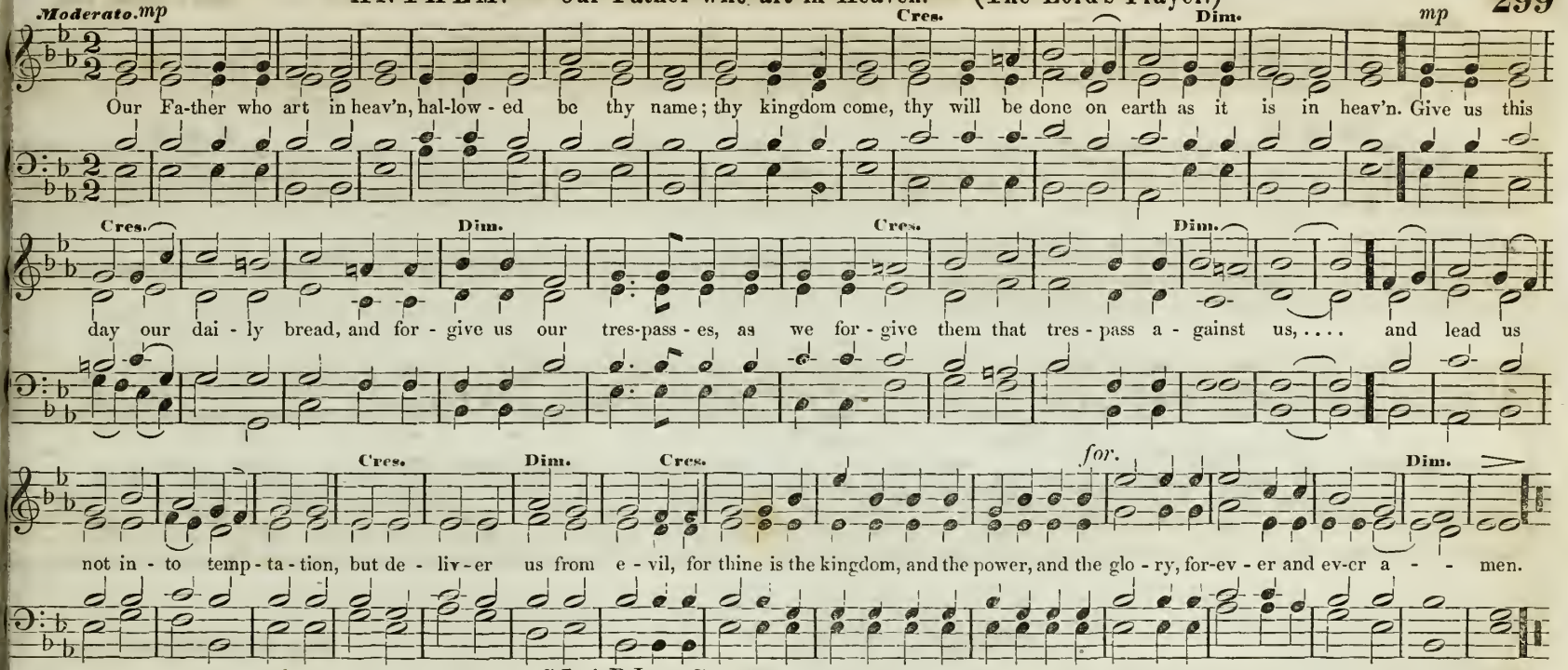
1. Light of those whose dreary dwelling Borders on the shades of death! Rise on us, thyself revealing, Rise, and chase the clouds beneath. 2. Thou, of life and light Creator! In our deepest darkness ris
3. Still we wait for thine appearing; Life and joy thy beams impart; Chasing all our fears, and cheering Every meek and contrite heart. 4. Save us, in thy great compassion, O thou Prince of peace and lov
5. By thine all-sufficient merit, Every burdened soul release; (*Omit, and pass to,*.....) Every weary, wandering spirit, Guide into thy perfect peac



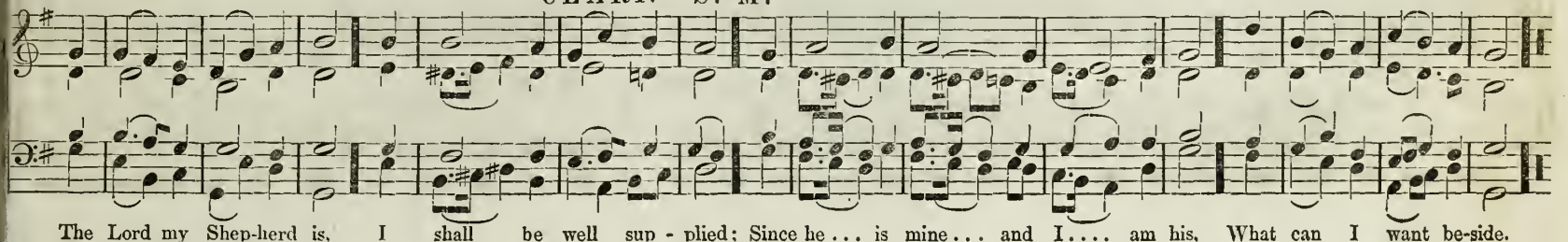
Fill my soul with sacred pleasure, While I sing re-deem-ing love. While I .....sing re-deeming love, . . .
Safe, O Lord, when life is ended, Bring me to my heavenly home. Bring me..... to my heav'nly home, . . . (or) home, Bring me.....to my heav'nly home.....
If this second ending be sung the first ending should be omitted.

Scat - ter all the night of nature, Pour the day up - on our eyes, Pour the day..... up - on our eyes.....
Give the knowledge of sal-va-tion, Fix our hearts on things a-bove, Fix our hearts..... on things a - bove.....
Eve - ry wea ry wandring spirit, Guide in - to thy per-fect (*Omit, and pass to,*.....) peace, Guide in - to..... thy perfect peace.....

ANTHEM. "Our Father who art in Heaven." (The Lord's Prayer.)

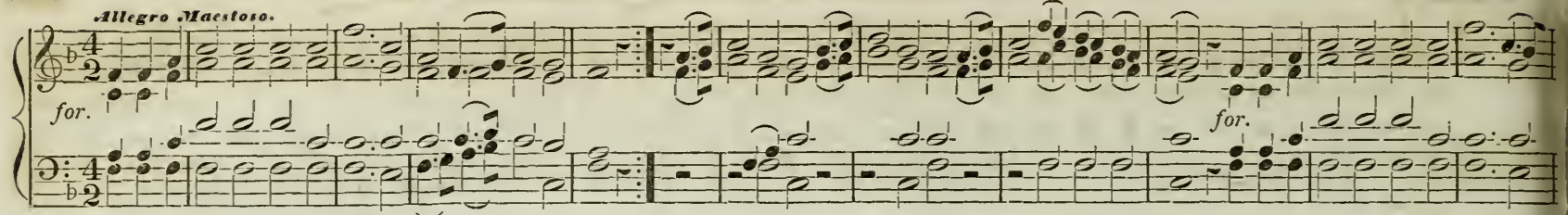

Moderato. mp
Cres.
Dim.
mp
Our Fa-ther who art in heav'n, hal-low - ed be thy name; thy kingdom come, thy will be done on earth as it is in heav'n. Give us this
Cres.
Dim.
Cres.
Dim.
day our dai - ly bread, and for - give us our tres-pass - es, as we for - give them that tres - pass a - gainst us, ... and lead us
Cres.
Dim.
Cres.
for.
Dim.
not in - to temp - ta - tion, but de - liv - er us from e - vil, for thine is the kingdom, and the power, and the glo - ry, for-ev - er and ev-er a - - - men.

CLARI. S. M.



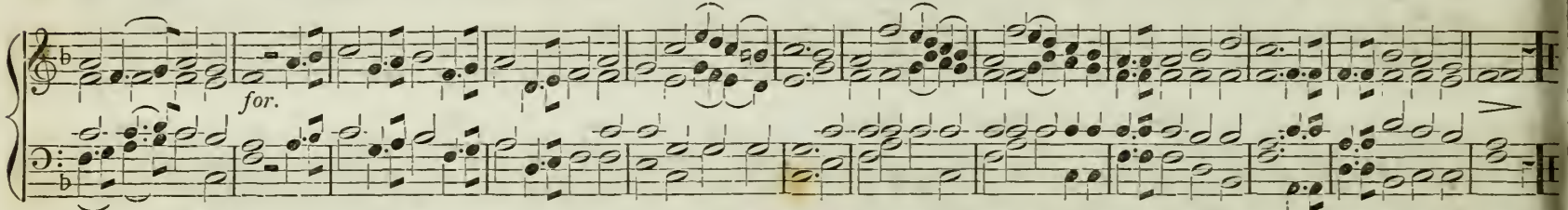
HYMN. "Let every heart rejoice and sing." (National Gratitude.)

GEO. J. WEBB, 1845.



1. { Let every heart rejoice and sing; Let cho - ral anthems rise;
   { Ye rev'rend men and children bring, To God your sacri - fice;
2. { He bids the sun to rise and set; In heav'n his pow'r is known;
   { And earth subdu'd to him, shall yet Bow low before his throne.

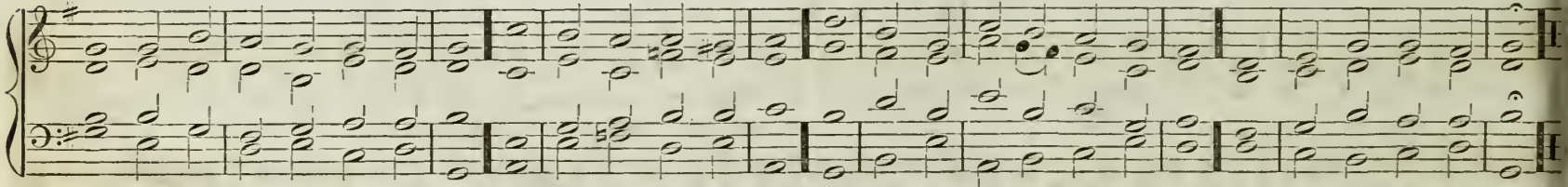
For he is good, the Lord is good, And kind are all his ways; With songs and honors sounding loud, The



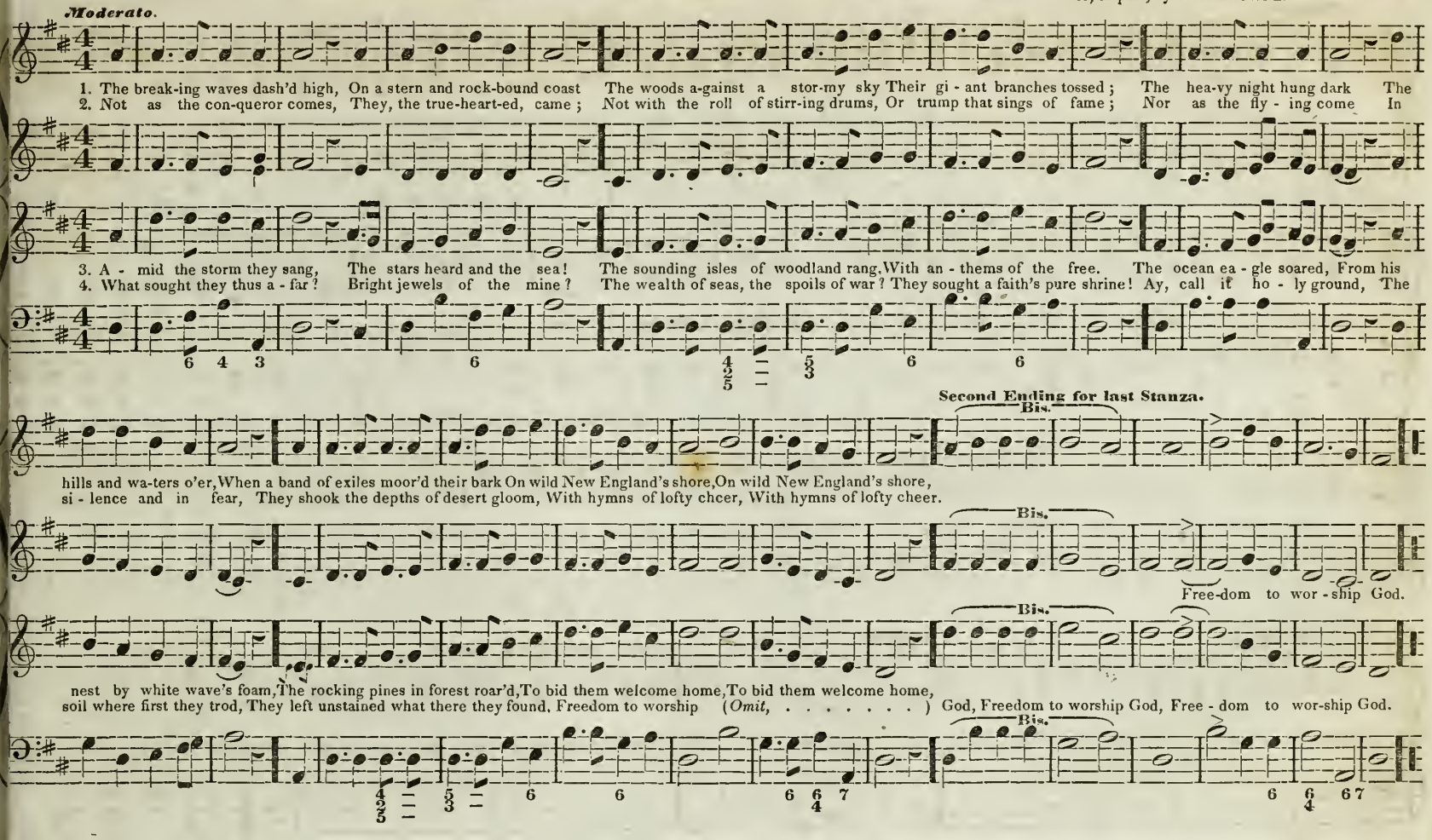
Lord Jehovah praise, While the rocks and the rills, While the vales and the hills, A glorious anthem raise: Let each prolong the grateful song, And the God of our fathers praise, And the God of our fathers praise.

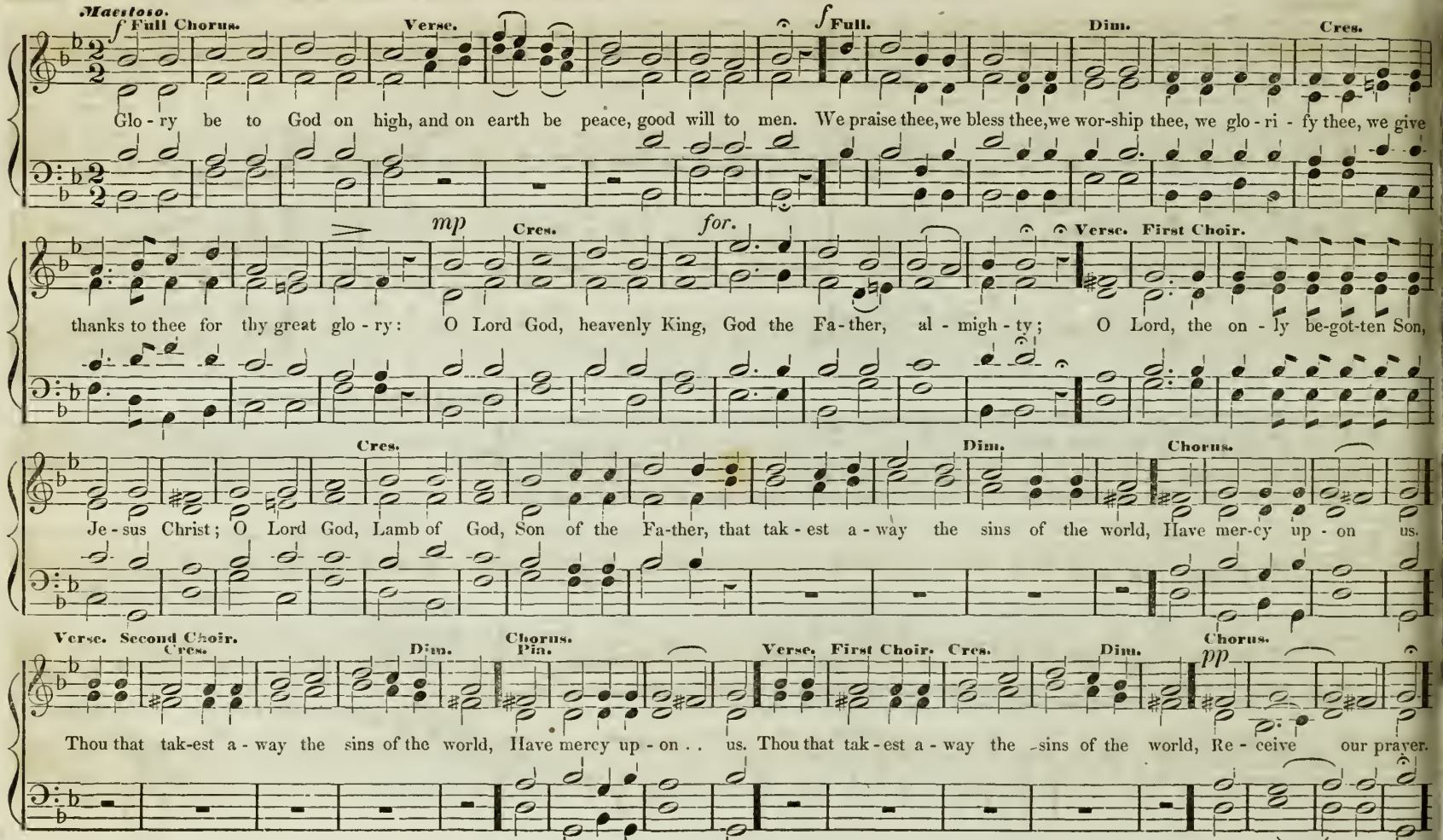
ABBEY. C. M.

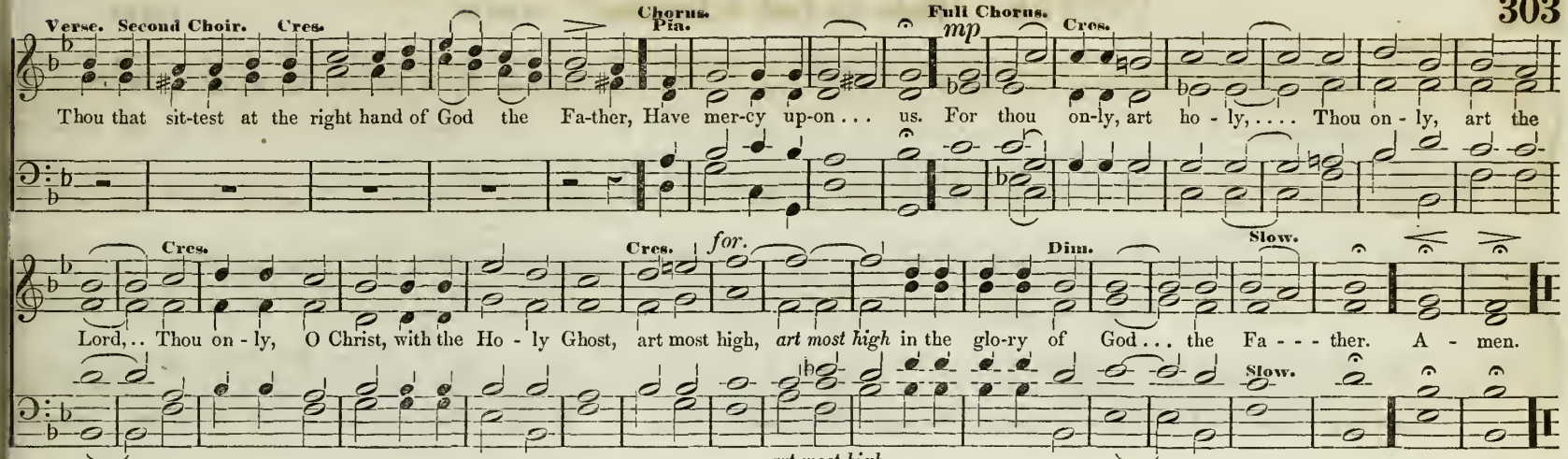
From the Scotch Psalter, 1615.



The man is blest that hath not lent To wick - ed men his ear; Nor led his life as sin - ners do, Nor sat in scorn-er's chair.

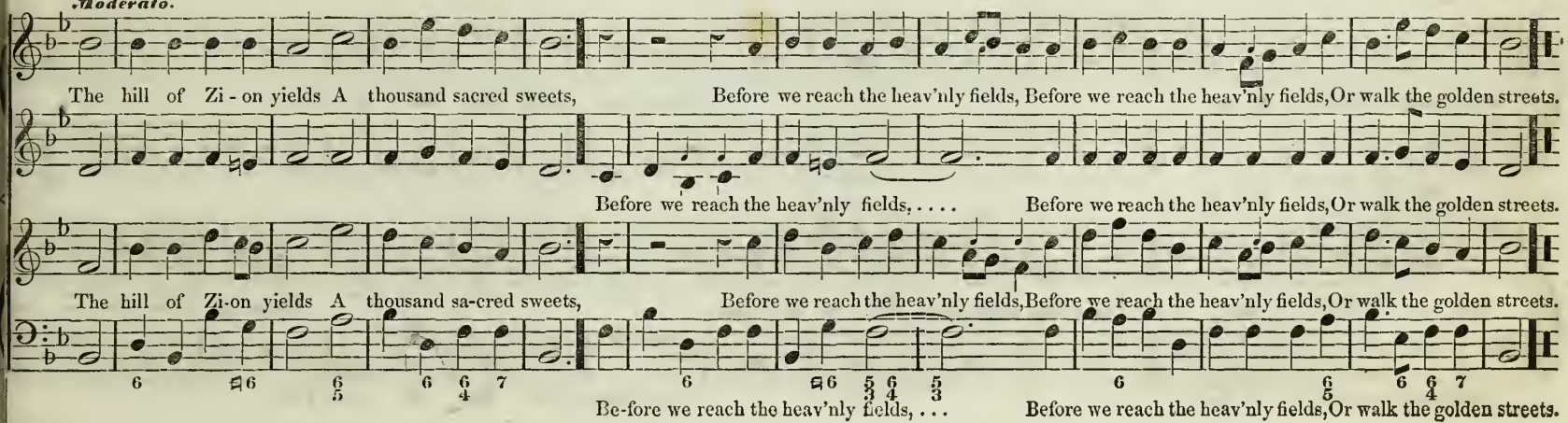
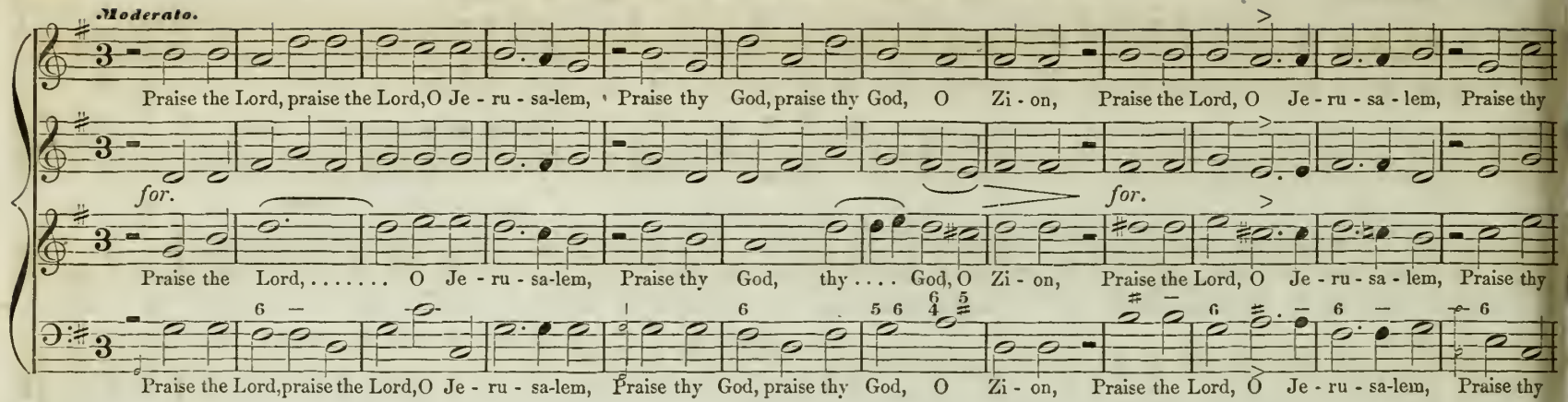

Moderato.
1. The break-ing waves dash'd high, On a stern and rock-bound coast The woods a-gainst a stor-my sky Their gi - ant branches tossed; The hea-vy night hung dark The
2. Not as the con-queror comes, They, the true-heart-ed, came; Not with the roll of stirr-ing drums, Or trump that sings of fame; Nor as the fly - ing come In
3. A - mid the storm they sang, The stars heard and the sea! The sounding isles of woodland rang, With an - thems of the free. The ocean ea - gle soared, From his
4. What sought they thus a - far? Bright jewels of the mine? The wealth of seas, the spoils of war? They sought a faith's pure shrine! Ay, call it ho - ly ground, The
Second Ending for last Stanza.
Bis.
hills and wa-ters o'er, When a band of exiles moor'd their bark On wild New England's shore, On wild New England's shore,
si - lence and in fear, They shook the depths of desert gloom, With hymns of lofty cheer, With hymns of lofty cheer.
Free-dom to wor - ship God.
nest by white wave's foam, The rocking pines in forest roar'd, To bid them welcome home, To bid them welcome home,
soil where first they trod, They left unstained what there they found, Freedom to worship (Omit, ...) God, Freedom to worship God, Free - dom to wor-ship God.

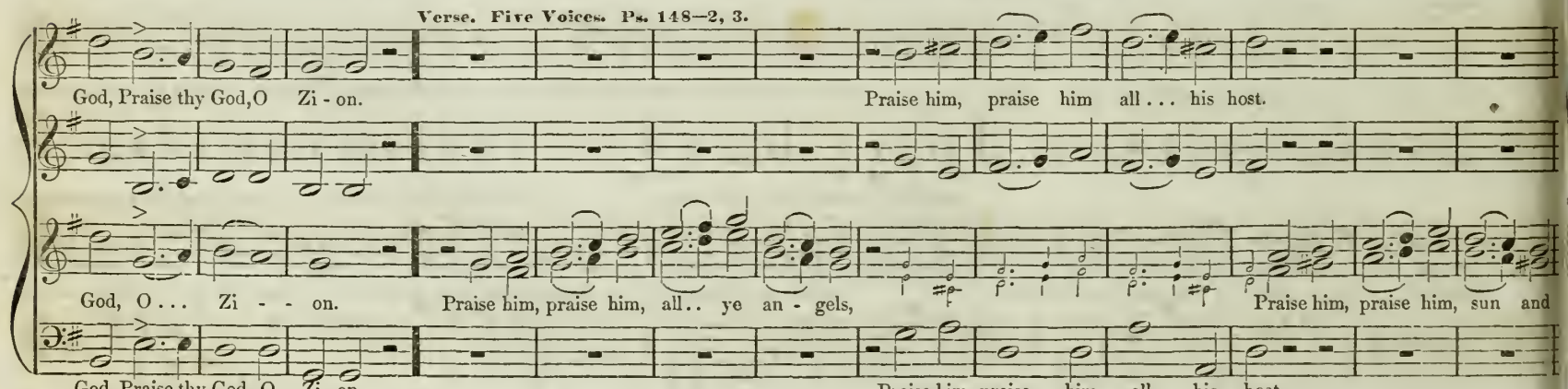
ANTHEM. "Gloria in Excelsis."

Maestoso.
f Full Chorus.
Verse.
f Full.
Dim.
Cres.
Glo - ry be to God on high, and on earth be peace, good will to men. We praise thee, we bless thee, we wor-ship thee, we glo - ri - fy thee, we give
mp
Cres.
for.
Verse. First Choir.
thanks to thee for thy great glo - ry: O Lord God, heavenly King, God the Fa - ther, al - migh - ty; O Lord, the on - ly be-got-ten Son,
Cres.
Dim.
Chorus.
Je - sus Christ; O Lord God, Lamb of God, Son of the Fa-ther, that tak - est a - way the sins of the world, Have mer-cy up - on us.
Verse. Second Choir.
Cres.
Dim.
Chorus.
Pia.
Verse. First Choir.
Cres.
Dim.
Chorus.
pp
Thou that tak-est a - way the sins of the world, Have mercy up - on . . us. Thou that tak - est a - way the sins of the world, Re - ceive our prayer.

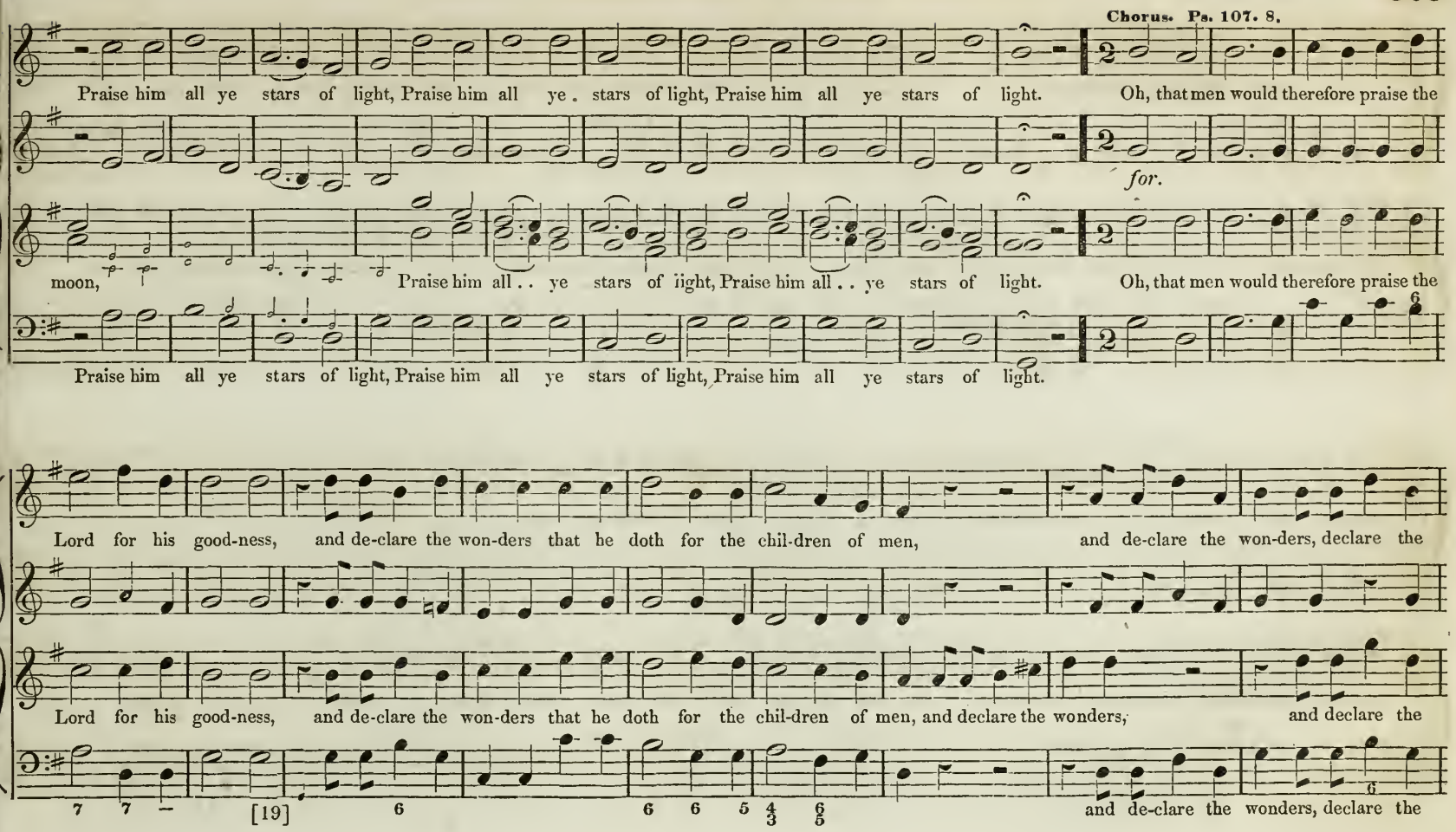
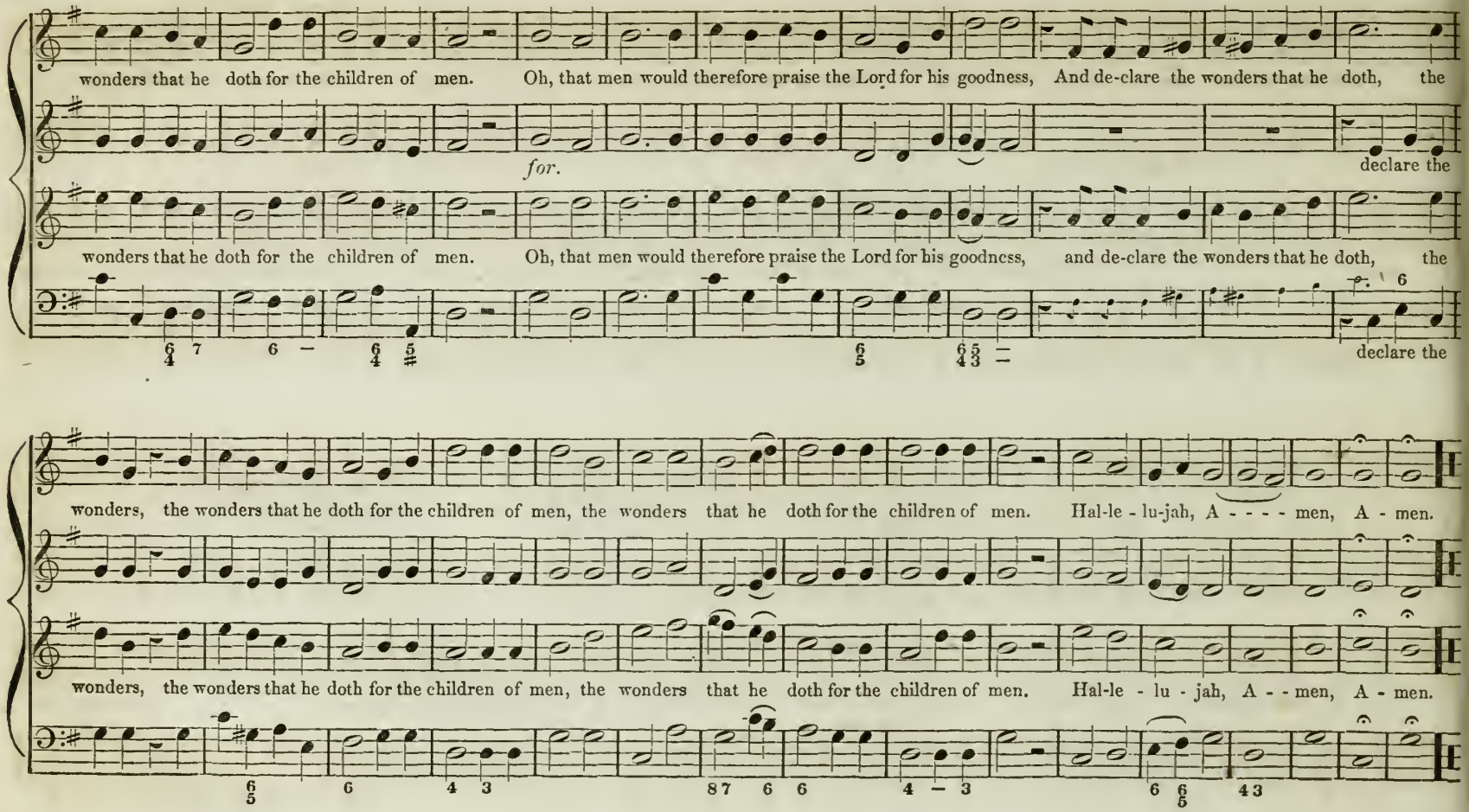

Verse. Second Choir. Cres.
Chorus. Pia.
Full Chorus. mp
Cres.
Thou that sit-test at the right hand of God the Fa-ther, Have mer-cy up-on . . . us. For thou on-ly, art ho - ly, ... Thou on - ly, art the
Cres.
Cres. for.
Dim.
Slow.
Lord, . . Thou on - ly, O Christ, with the Ho - ly Ghost, art most high, art most high in the glo-ry of God . . . the Fa - - - ther. A - men.
Slow.

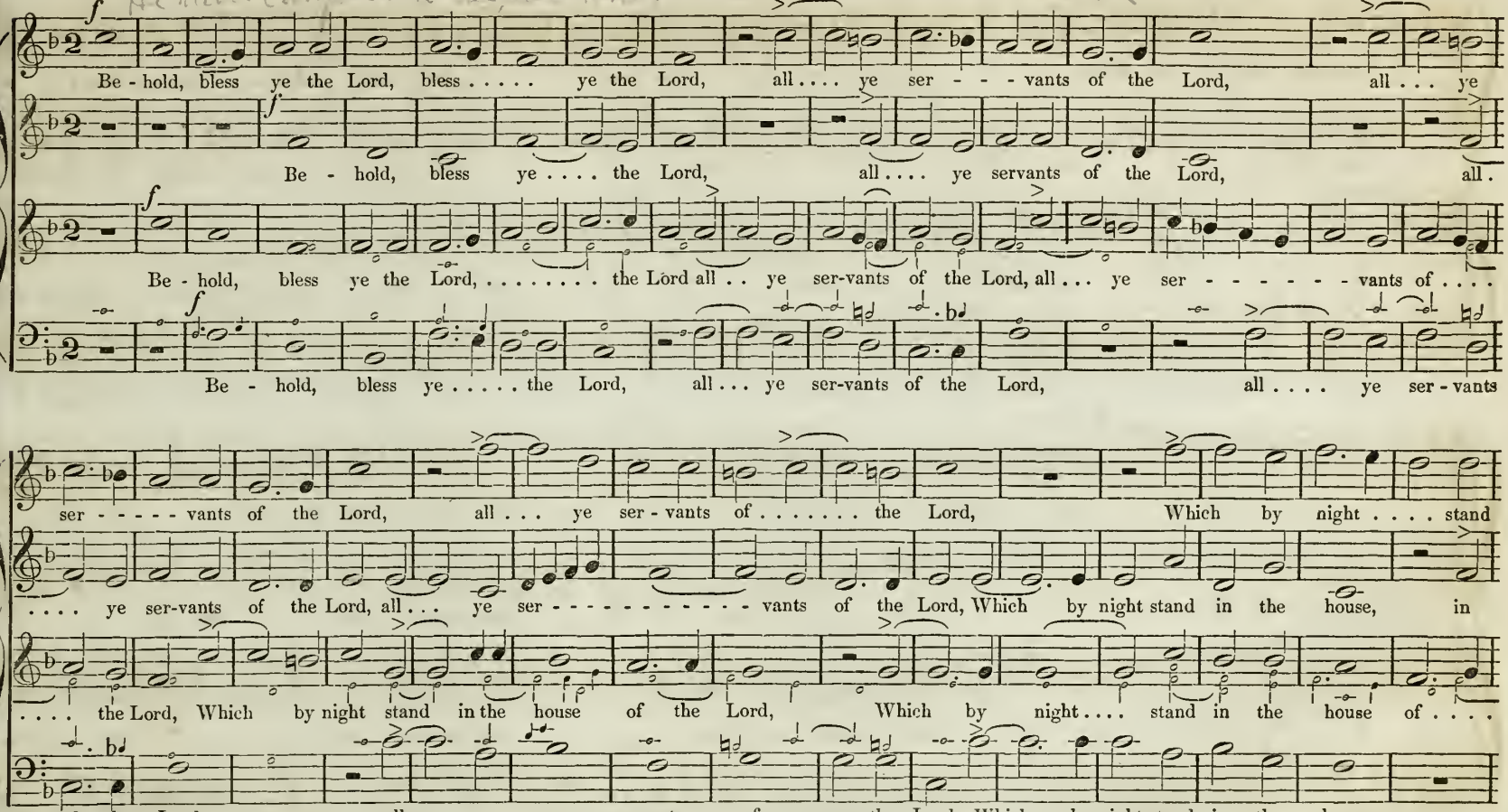
art most high

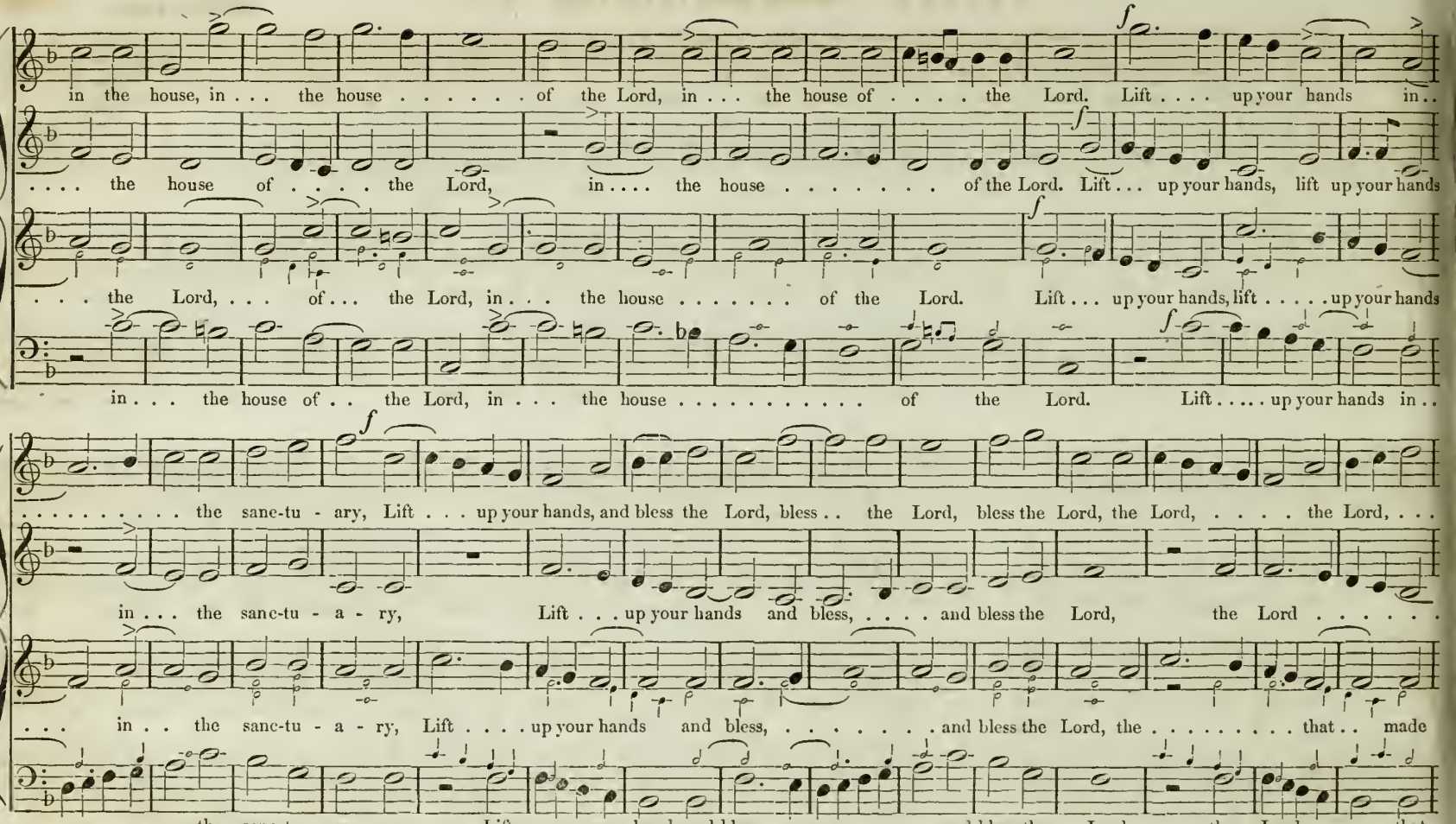
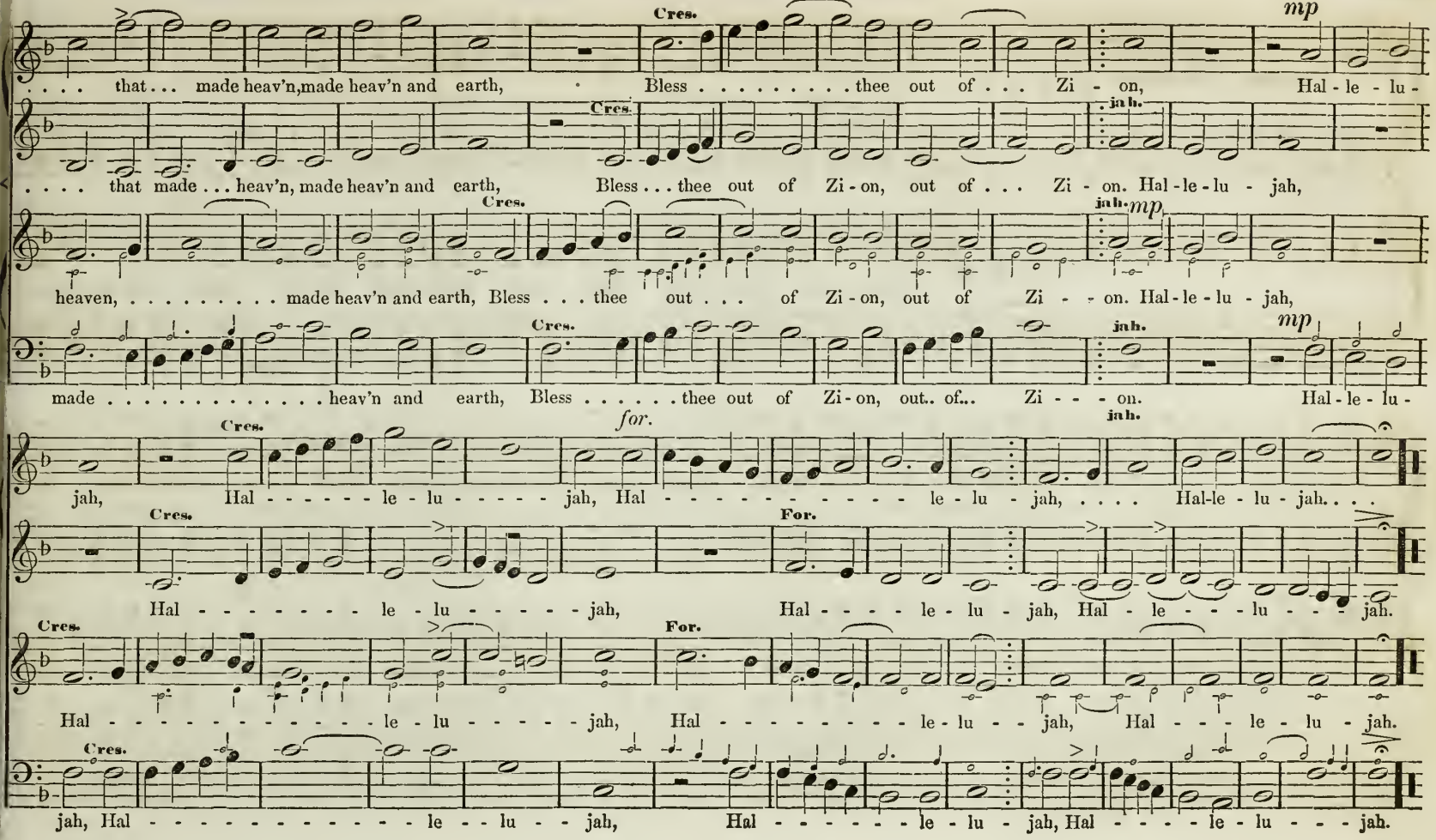
CONCORD. S. M. American Tune.

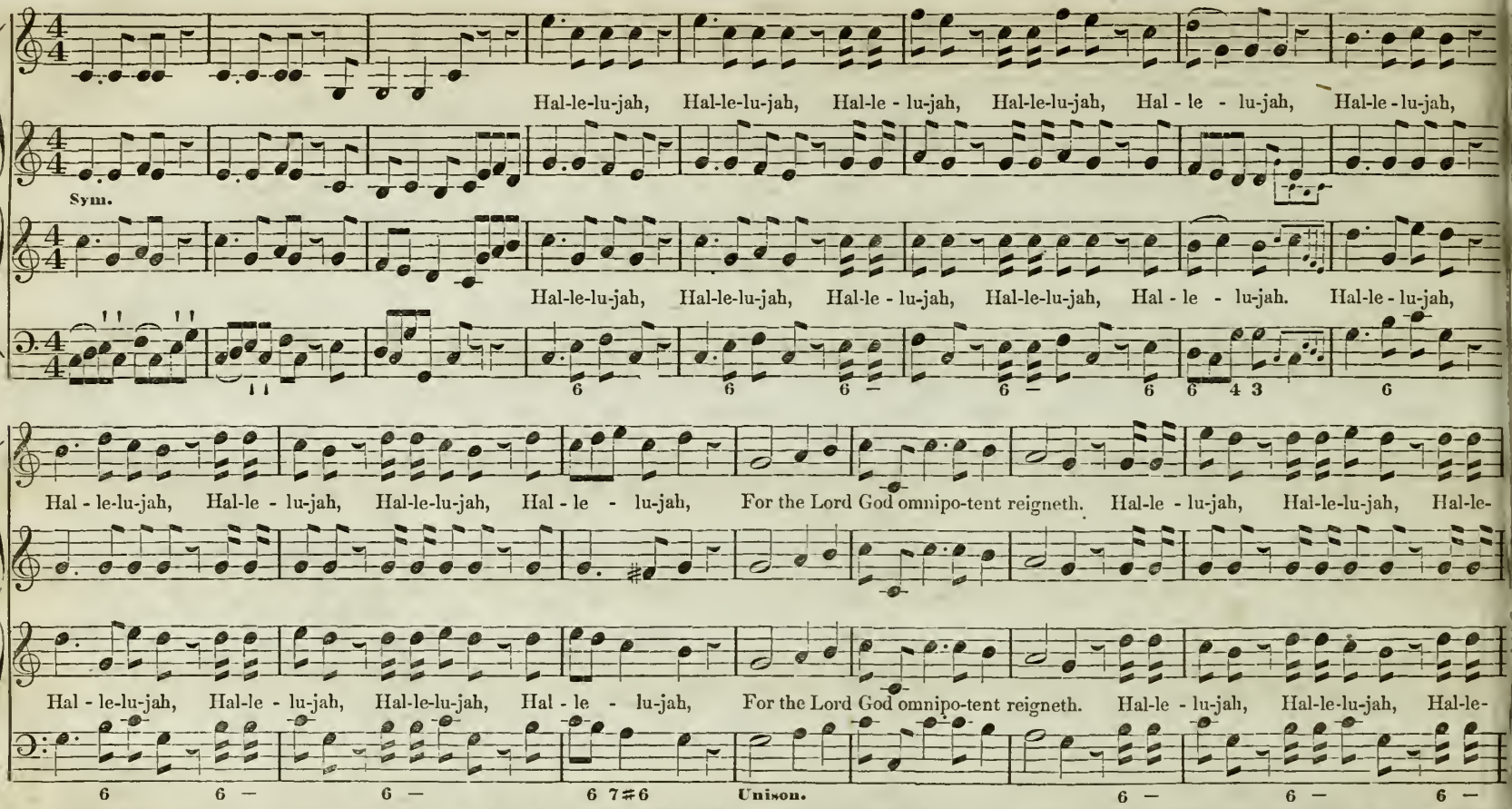
OLIVER HOLDEN, Charlestown, Mass.

Moderato.
The hill of Zi - on yields A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.
Before we reach the heav'nly fields, ... Before we reach the heav'nly fields, Or walk the golden streets.
The hill of Zi-on yields A thousand sa-cred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.
Be-fore we reach the heav'nly fields, . . . Before we reach the heav'nly fields, Or walk the golden streets.

Moderato.
Praise the Lord, praise the Lord, O Je - ru - sa-lem, Praise thy God, praise thy God, O Zi - on, Praise the Lord, O Je - ru - sa - lem, Praise thy
for.
for.
Praise the Lord, ... O Je - ru - sa-lem, Praise thy God, thy . . . . God, O Zi - on, Praise the Lord, O Je - ru - sa - lem, Praise thy
Praise the Lord, praise the Lord, O Je - ru - sa-lem, Praise thy God, praise thy God, O Zi - on, Praise the Lord, O Je - ru - sa-lem, Praise thy


Verse. Five Voices. Ps. 148—2, 3.
God, Praise thy God, O Zi - on. Praise him, praise him all . . . his host.
God, O . . . Zi - - - on. Praise him, praise him, all . . ye an - gels, Praise him, praise him, sun and
God, Praise thy God, O Zi - on. Praise him, praise him all his host.

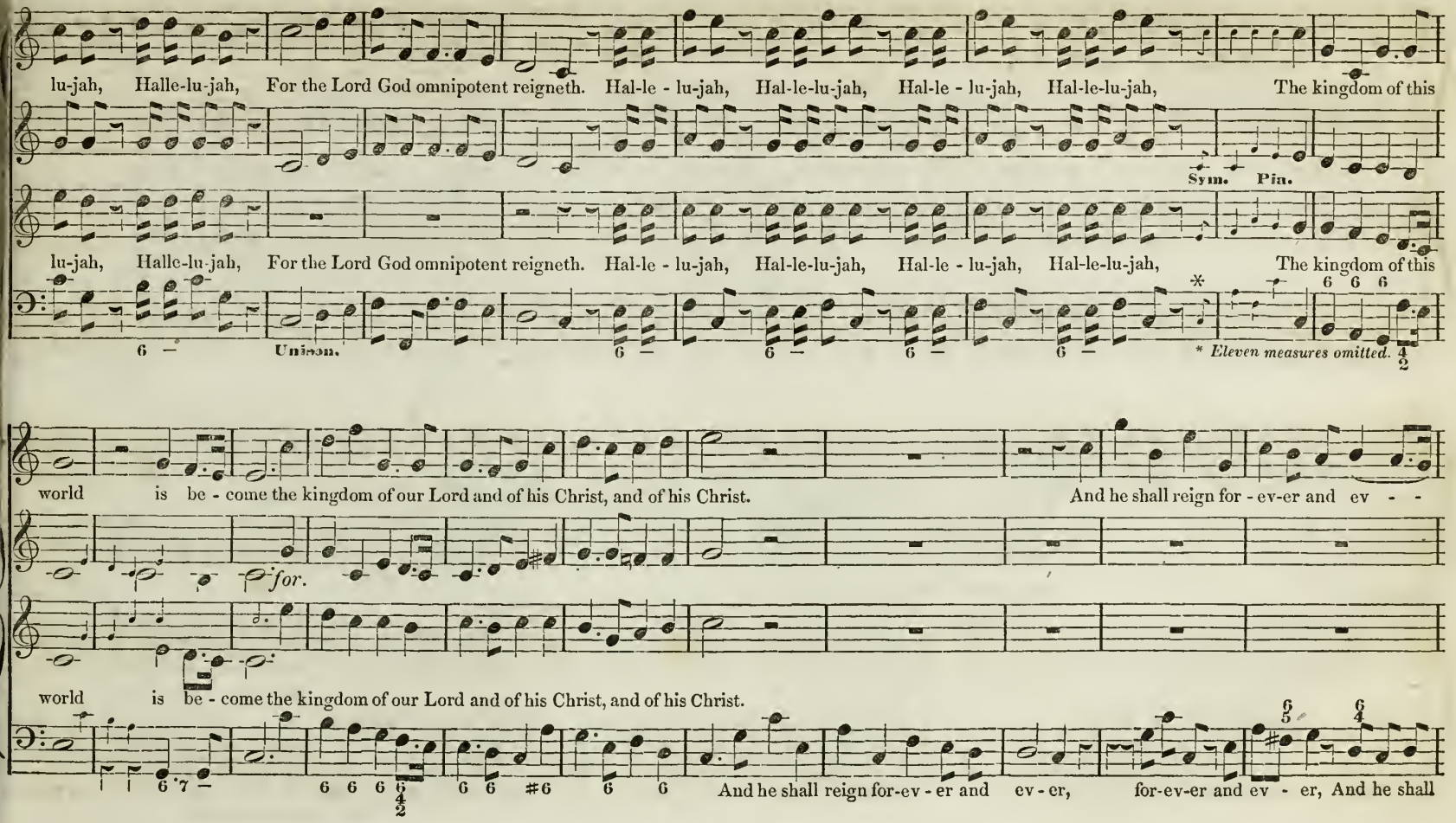
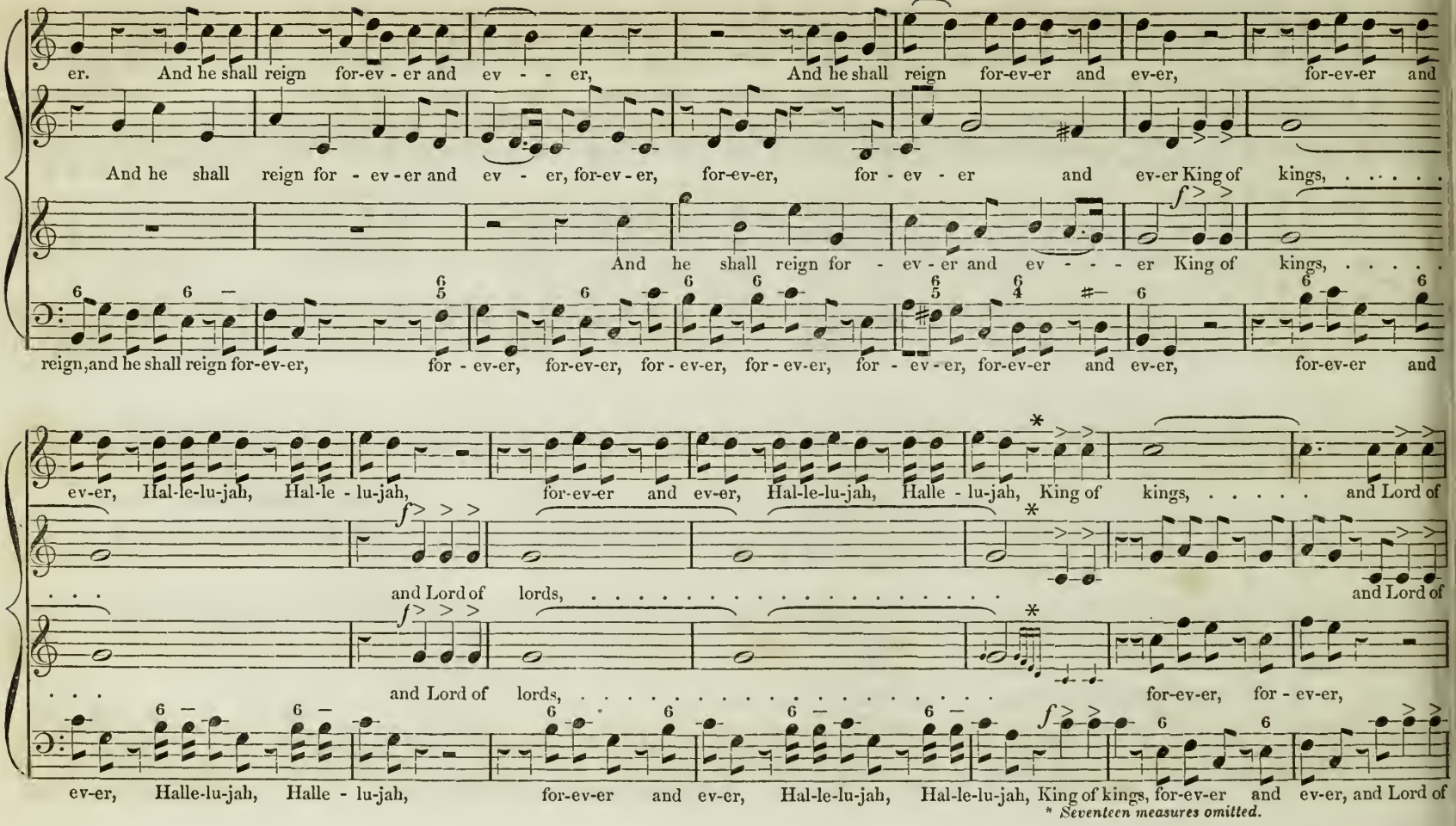

Chorus. Ps. 107. 8.
Praise him all ye stars of light, Praise him all ye . stars of light, Praise him all ye stars of light.
Oh, that men would therefore praise the
for.
moon,
Praise him all . . ye stars of light, Praise him all . . ye stars of light.
Oh, that men would therefore praise the
Praise him all ye stars of light, Praise him all ye stars of light, Praise him all ye stars of light.
Lord for his good-ness, and de-clare the won-ders that he doth for the chil-dren of men,
and de-clare the won-ders, declare the
Lord for his good-ness, and de-clare the won-ders that he doth for the chil-dren of men, and declare the wonders,
and declare the
[19]
and de-clare the wonders, declare the

wonders that he doth for the children of men. Oh, that men would therefore praise the Lord for his goodness, And de-clare the wonders that he doth, the
for.
declare the
wonders that he doth for the children of men. Oh, that men would therefore praise the Lord for his goodness, and de-clare the wonders that he doth, the
declare the
wonders, the wonders that he doth for the children of men, the wonders that he doth for the children of men. Hal-le - lu-jah, A - - - - men, A - men.
wonders, the wonders that he doth for the children of men, the wonders that he doth for the children of men. Hal-le - lu - jah, A - - men, A - men.


Be - hold, bless ye the Lord, bless . . . . . ye the Lord, all . . . . ye ser - - - vants of the Lord, all . . . ye
Be - hold, bless ye . . . . the Lord, all . . . . ye servants of the Lord, all .
Be - hold, bless ye the Lord, ... the Lord all . . ye ser-vants of the Lord, all . . . ye ser - - - - - - vants of . . . .
Be - hold, bless ye . . . . . the Lord, all . . . ye ser-vants of the Lord, all . . . . ye ser - vants
ser - - - - - vants of the Lord, all . . . ye ser - vants of . . . . . the Lord, Which by night . . . . stand
. . . . ye ser-vants of the Lord, all . . . ye ser - - - - - - - - - - - vants of the Lord, Which by night stand in the house, in
. . . . the Lord, Which by night stand in the house of the Lord, Which by night . . . . stand in the house of . . . .
of the Lord, all . . . ye ser - - vants of . . . . . the Lord, Which by night stand in the house

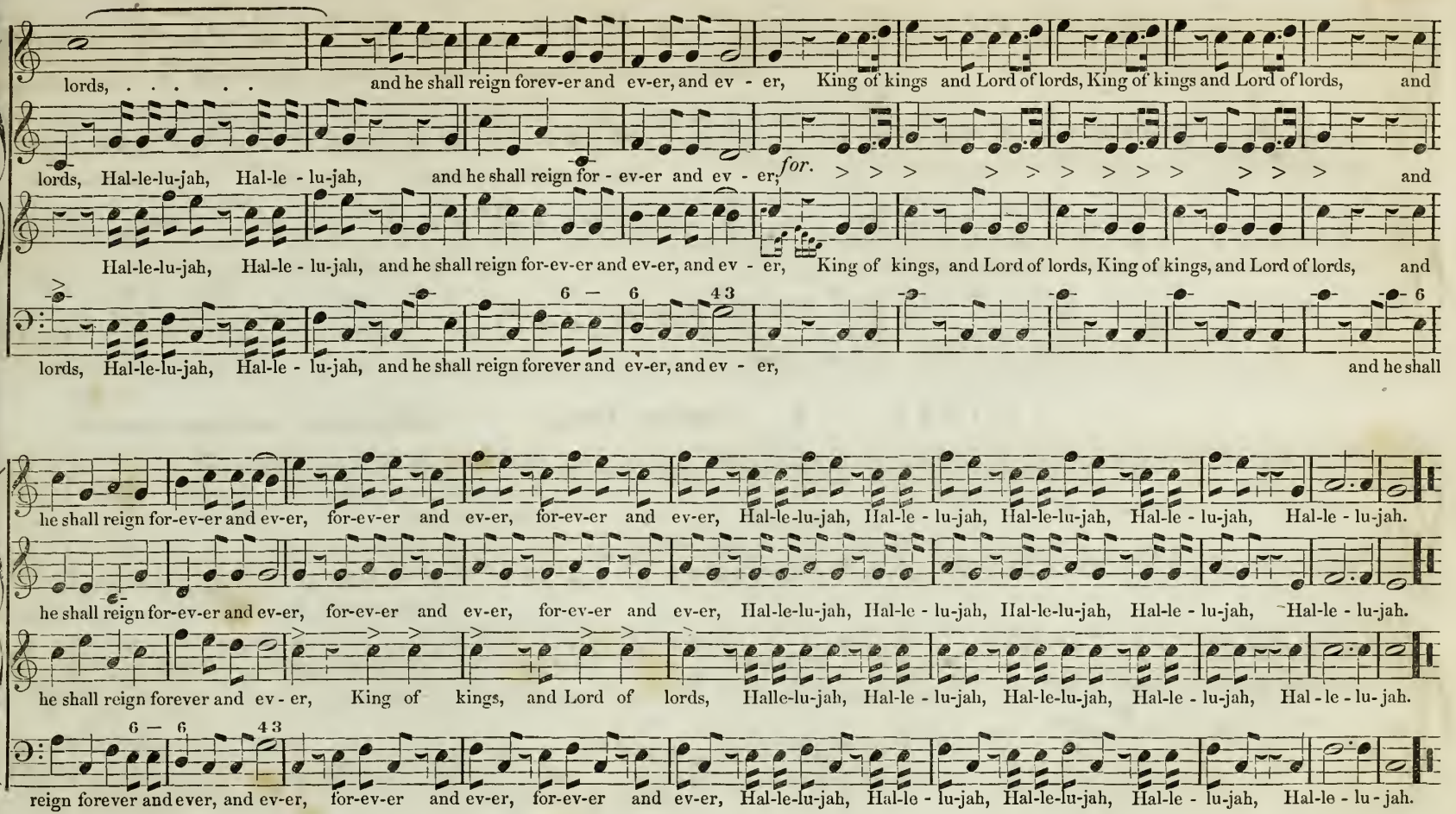
* *Chapel Master at St. Mark's Church, Venice, about the middle of the 16th century. It has been said of his compositions that "for a full, lofty and sprightly vein, Croce was second to none."*

in the house, in . . . the house . . . . . of the Lord, in . . . the house of . . . . the Lord. Lift . . . . up your hands in . .
. . . . the house of . . . . the Lord, in . . . . the house . . . . . of the Lord. Lift . . . up your hands, lift up your hands
. . . the Lord, . . . of . . . the Lord, in . . . the house . . . . . of the Lord. Lift . . . up your hands, lift . . . . . up your hands
in . . . the house of . . the Lord, in . . . the house . . . . . of the Lord. Lift . . . . . up your hands in . .
. . . . . the sanc-tu - ary, Lift . . . up your hands, and bless the Lord, bless . . the Lord, bless the Lord, the Lord, ... the Lord, . . .
in . . . the sanc-tu - a - ry, Lift . . . up your hands and bless, ... and bless the Lord, the Lord . . . . . .
. . . in . . the sanc-tu - a - ry, Lift . . . . up your hands and bless, ... and bless the Lord, the . . . . . that . . made
. . . . . the sanc-tu - a - ry, Lift . . . . up your hands and bless . . . . . and bless the Lord, the Lord . . . . . that

Cres.
mp
. . . . that . . . made heav'n, made heav'n and earth, Bless . . . . . thee out of . . . Zi - on, Hal - le - lu -
Cres.
jah.
. . . . that made . . . heav'n, made heav'n and earth, Bless . . . thee out of Zi - on, out of . . . Zi - on. Hal - le - lu - jah,
Cres.
jah.
mp
heaven, ... made heav'n and earth, Bless . . . thee out . . . of Zi - on, out of Zi - - on. Hal - le - lu - jah,
Cres.
jah.
mp
made . . . . . heav'n and earth, Bless . . . . . thee out of Zi - on, out.. of... Zi - - - on. Hal - le - lu -
Cres.
for.
jah.
jah, Hal - - - - - le - lu - - - - - jah, Hal - - - - - - - - - - - le - lu - jah, ... Hal-le - lu - jah. . . .
Cres.
For.
Hal - - - - - - - - le - lu - - - - - jah, Hal - - - - le - lu - jah, Hal - le - - - - lu - - - jah.
Cres.
For.
Hal - - - - - - - - - - - - - le - lu - - - - - jah, Hal - - - - - - - - - le - lu - - jah, Hal - - - - le - lu - jah.
Cres.
jah, Hal - - - - - - - - - - - - - le - - lu - - jah, Hal - - - - - - - le - lu - jah, Hal - - - - - le - lu - - - jah.


Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, Hal - le - lu-jah, Hal-le-lu-jah,
Sym.
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, Hal - le - lu-jah. Hal-le - lu-jah,
Hal - le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, Hal - le - lu-jah, For the Lord God omnipo-tent reigneth. Hal-le - lu-jah, Hal-le-lu-jah, Hal-le-
Hal - le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, Hal - le - lu-jah, For the Lord God omnipo-tent reigneth. Hal-le - lu-jah, Hal-le-lu-jah, Hal-le-
Unison.

** This celebrated chorus is here transposed and abridged. It is thus brought within the capacity of comparatively small choirs, and to a suitable length for many public occasions, for which, in its original form, it is quite too long. Boyce, Callcott and others, distinguished for musical taste and judgment, have in a similar way adapted several of Handel's Choruses to common choir purposes, and why may we not be permitted to follow the example of the worthy Doctors?*

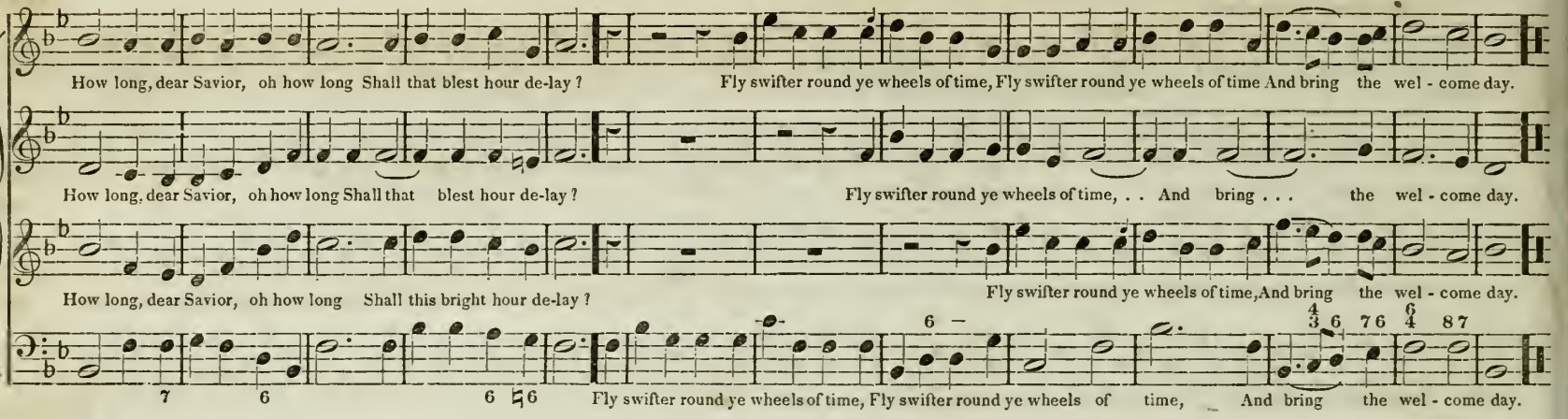

lu-jah, Halle-lu-jah, For the Lord God omnipotent reigneth. Hal-le - lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, The kingdom of this
Sym. Pia.
lu-jah, Halle-lu-jah, For the Lord God omnipotent reigneth. Hal-le - lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, The kingdom of this
Unison.
* Eleven measures omitted.
world is be - come the kingdom of our Lord and of his Christ, and of his Christ. And he shall reign for - ev-er and ev - -
for.
world is be - come the kingdom of our Lord and of his Christ, and of his Christ.
And he shall reign for-ev - er and ev - er, for-ev-er and ev - er, And he shall

er. And he shall reign for-ev - er and ev - - er, And he shall reign for-ev-er and ev-er, for-ev-er and
And he shall reign for - ev - er and ev - er, for-ev - er, for-ev-er, for - ev - er and ev-er King of kings,
And he shall reign for - ev - er and ev - - - - er King of kings,
reign, and he shall reign for-ev-er, for - ev-er, for-ev-er, for - ev-er, for - ev-er, for - ev - er, for-ev-er and ev-er, for-ev-er and
ev-er, Hal-le-lu-jah, Hal-le - lu-jah, for-ev-er and ev-er, Hal-le-lu-jah, Halle - lu-jah, King of kings, and Lord of
and Lord of lords, and Lord of
and Lord of lords, for-ev-er, for - ev-er,
ev-er, Halle-lu-jah, Halle - lu-jah, for-ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah, King of kings, for-ev-er and ev-er, and Lord of

* *Seventeen measures omitted.*


lords, ... and he shall reign forev-er and ev-er, and ev - er, King of kings and Lord of lords, King of kings and Lord of lords, and
lords, Hal-le-lu-jah, Hal-le - lu-jah, and he shall reign for - ev-er and ev - er; for.
Hal-le-lu-jah, Hal-le - lu-jah, and he shall reign for-ev-er and ev-er, and ev - er, King of kings, and Lord of lords, King of kings, and Lord of lords, and
6 — 6 4 3
lords, Hal-le-lu-jah, Hal-le - lu-jah, and he shall reign forever and ev-er, and ev - er, and he shall
he shall reign for-ev-er and ev-er, for-ev-er and ev-er, for-ev-er and ev-er, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le - lu-jah.
he shall reign for-ev-er and ev-er, for-ev-er and ev-er, for-ev-er and ev-er, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le - lu-jah.
he shall reign forever and ev - er, King of kings, and Lord of lords, Halle-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal - le - lu - jah.
6 — 6 4 3
reign forever and ever, and ev-er, for-ev-er and ev-er, for-ev-er and ev-er, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le - lu - jah.

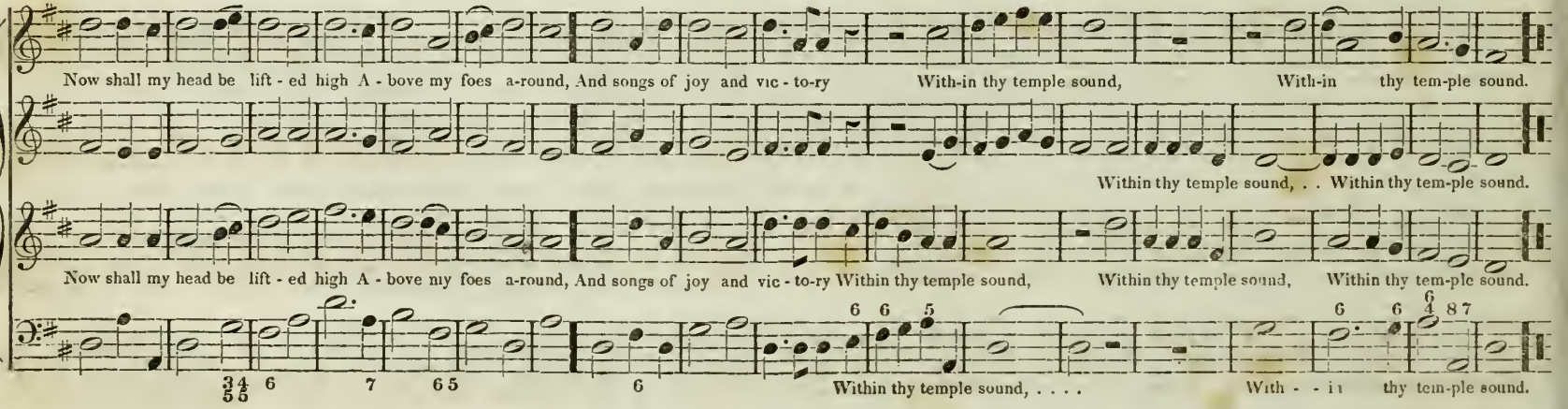
NORTHFIELD. C. M. (American Tune.)

INGALLS. About 1800.


How long, dear Savior, oh how long Shall that blest hour de-lay ?
Fly swifter round ye wheels of time, Fly swifter round ye wheels of time And bring the wel - come day.
How long, dear Savior, oh how long Shall that blest hour de-lay ?
Fly swifter round ye wheels of time, . . And bring . . . the wel - come day.
How long, dear Savior, oh how long Shall this bright hour de-lay ?
Fly swifter round ye wheels of time, And bring the wel - come day.
Fly swifter round ye wheels of time, Fly swifter round ye wheels of time, And bring the wel - come day.

VICTORY. C. M. (American Tune.)

DANIEL READ, New Haven. About 1795.


Now shall my head be lift - ed high A - bove my foes a-round, And songs of joy and vic - to-ry With-in thy temple sound, With-in thy tem-ple sound.
Within thy temple sound, . . Within thy tem-ple sound.
Now shall my head be lift - ed high A - bove my foes a-round, And songs of joy and vic - to-ry Within thy temple sound, Within thy temple sound, Within thy tem-ple sound.
Within thy temple sound, ...
With - - in thy tem-ple sound.

MORNING PRAYER.

Venite, Exultemus Domino. Ps. 95.

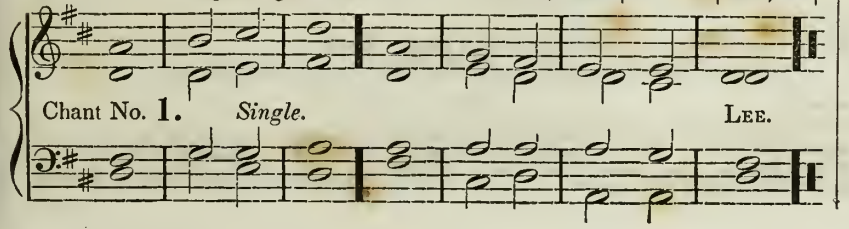
1. O come, let us sing un- | to the | Lord,
   Let us heartily rejoice in the | strength of | our sal- | vation.
2. Let us come before his presence | with thanks- | giving,
   And show ourselves | glad in | him with | psalms.
3. For the Lord is a | great — | God;
   And a great | King a- | bove all | gods.
4. In his hand are all the corners | of the | earth;
   And the strength of the | hills is | his — | also.
5. The sea is his, | and he | made it;
   And his hands pre- | par-ed | the dry | land.
6. O come, let us worship | and fall | down,
   And kneel be- | fore the | Lord our | Maker.
7. For he is the | Lord our | God;
   And we are the people of his pasture, and the | sheep of | his — | hand.
8. O worship the Lord in the | beauty..of | holiness;
   Let the whole earth | stand in | awe of | him.
9. For he cometh, for he cometh to | judge the | earth;
   And with righteousness to judge the world, and the | people | with his | truth.

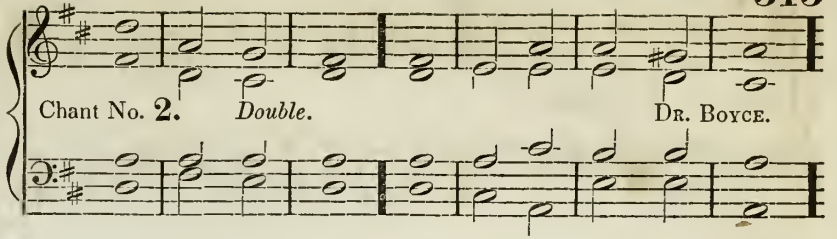
GLORIA PATRI for a Double Chant.

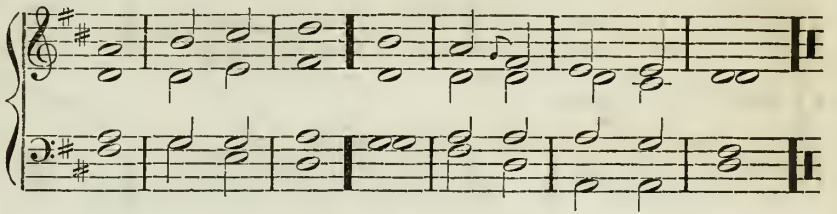
Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

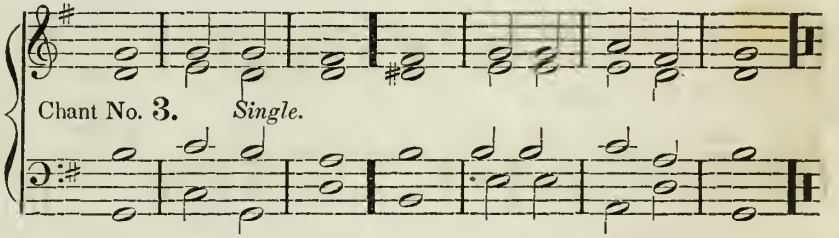
GLORIA PATRI for a Single Chant.

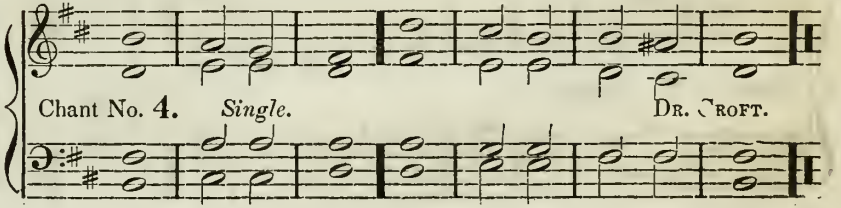
Glory be to the Father, and to the Son, and to the | Holy | Ghost; [men.
As it was in the beginning, is now, and ever shall be, world | without | end, A- |

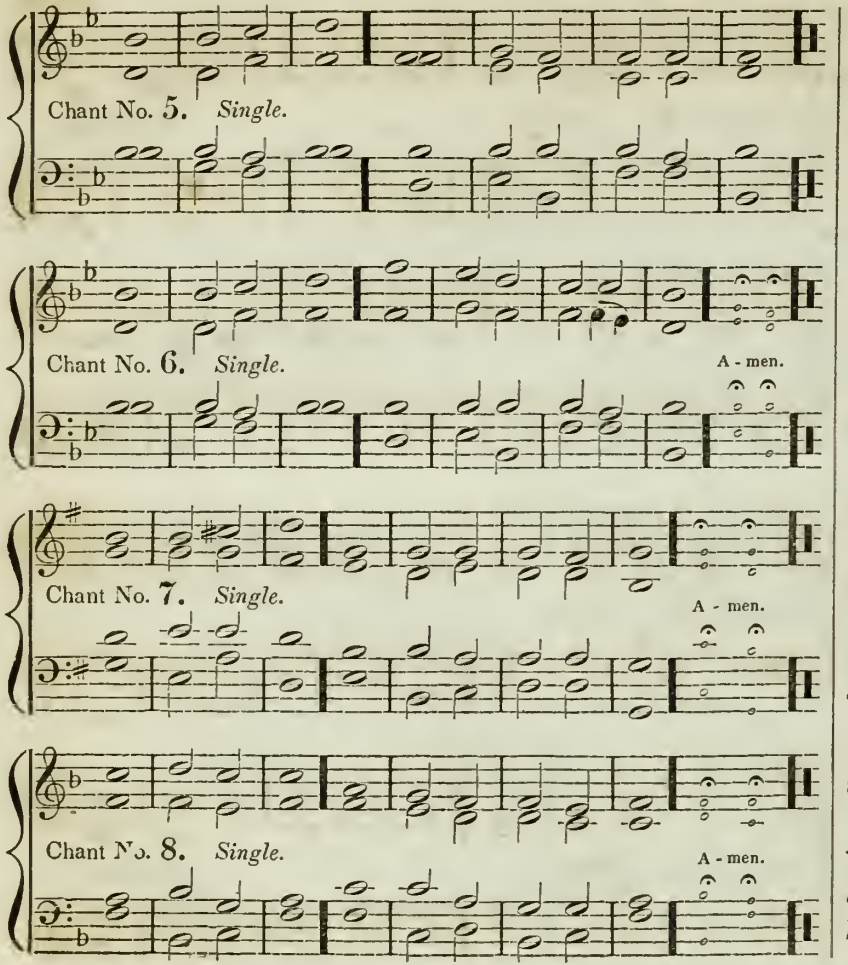












(Chant No. 5.)

1. *f* Glory be to | God on | high ;
   p And on earth | peace, good | will towards | men.

2. *f* We praise thee, we bless thee, we | worship | thee,
   { Repeat the music for the next line.
   { We glorify thee, we give thanks to thee for | thy great | glory ; :
   p O Lord God, heavenly King, | God the | Father..Al- | mighty.

3. *f* O Lord, the only begotten Son, | Jesus | Christ ;
   { Repeat the music for the next line.
   { O Lord God, Lamb of God, Son of the Father, that takest away the | sins..of the | world, :
   p Have | mer — | — cy up- | on us.

4. *mf* Thou that takest away the | sins..of the | world,
   p Have | mer — | — cy up- | on us.

5. *mf* Thou that takest away the | sins..of the | world,
   p Re- | cei — | ve our | prayer.

6. *mf* Thou that sittest at the right hand of | God the | Father,
   p Have | mer — | — cy up- | on us.

(Chant No. 6.)

7. *f* For thou | only art | holy,
   Thou | only | art the | Lord.

8. *f* Thou only, O Christ, with the | Holy | Ghost,
   Art most high in the glory of | God the | Fa — | ther, Amen.

---

* *This doxology is sometimes called the "Angelic Hymn," because it begins with the song of the angels at Bethlehem. The latter portion of it is ascribed to Telesphorus, about A. D.* 139. *"In the Eastern Church," says Palmer, "this hymn is more than* 1500 *years old, and the Church of England has used it for about* 1200 *years."*

*Te Deum Laudamus.**

1. We praise | thee, O | God :
   We acknowledge | thee to | be the | Lord,
2. All the earth doth | worship | thee :
   The | Father | ever- | lasting.

3. To thee all Angels | cry a- | loud :
   The Heavens and | all the | Powers there- | in.
4. To thee Cherubim, and | Ser-a- | phim :
   Con- | tin-ual- | ly do | cry.

5. Holy, Holy, | Ho- — | ly,
   Lord | God of | Saba- | oth.
6. Heaven and | earth are | full
   Of the Majesty | of — | thy — | glory.

7. The glorious company of the Apostles, | praise — | thee ;
   The goodly fellowship of the | Prophets | praise — | thec :
8. The noble army of Martyrs | praise — | thee,
   The Holy Church throughout all the world | doth ac- | knowledge | thee.

9. The Father, of an | infi-nite | majesty ;
   Thine adorable, | true, and | only | Son :
10. Also the | Holy | Ghost,
    The | Com- — | — fort- | er.

11. Thou art the King of | Glory..O | Christ ;
    The lines in italics may be omitted.
    Thou art the everlasting Son | of the | Fa- — | ther,

12. *Thou art the King of | Glory..O | Christ :*
    Thou art the everlasting Son | of the | Fa- — | ther.

13. When thou tookest upon thee to de- | liver | man :
    Thou didst humble thyself | to be | born..of a | Virgin.
14. When thou hadst overcome the | sharpness.. of | death,
    Thou didst open the kingdom of | heaven to | all be- | lievers.

15. Thou sittest at the right | hand of | God :
    In the | glory | of the | Father.
16. We believe that | thou shalt | come,
    To | be — | our — | judge.

17. We therefore pray thee, | help thy | servants :
    Whom thou hast redeemed | with thy | precious | blood.
18. Make them to be numbered | with thy | Saints :
    In | glory | ever- | lasting.

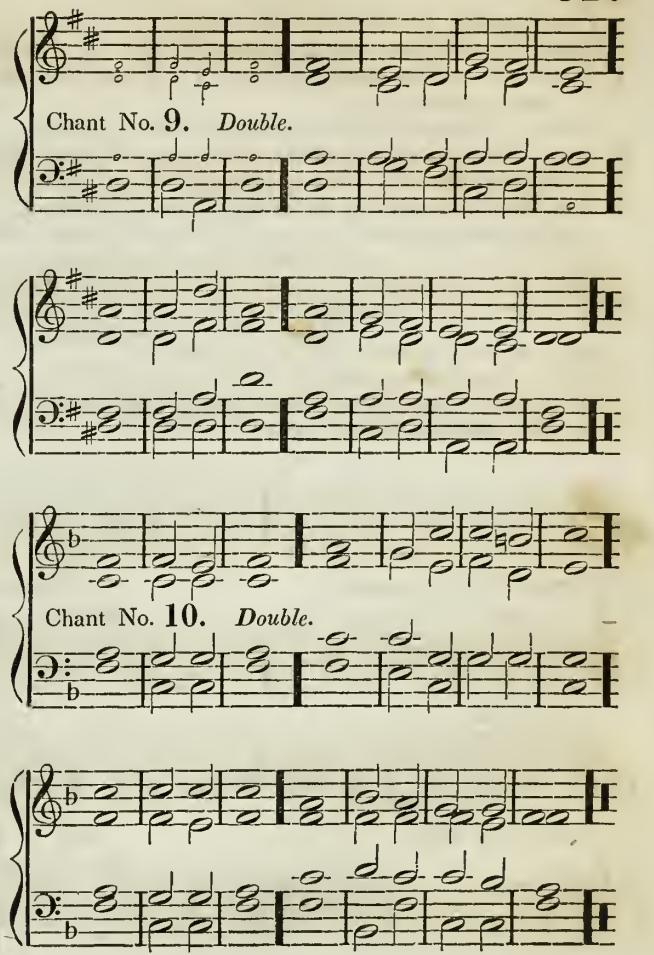
19. O Lord save thy people, and | bless thine | heritage,
    Govern them and | lift them | up for- | ever.
20. Day by day we | magni-fy | thee ;
    And we worship thy name, ever | world — | without | end.

21. Vouch- | safe, O | Lord ;
    To keep us | this day | without | sin.
22. O Lord, have | mercy..up- | on us,
    Have | mercy | up- — | on us.

23. O Lord let thy mercy | be up- | on us ;
    As our | trust is | in — | thec.
24. O Lord, in thee | have I | trusted ;
    Let me | never | be con- | founded.

* *This celebrated hymn is said to have been written by St. Ambrose, on occasion of the baptism of St. Augustine. By others, it is ascribed to St. Nicetius, Bishop of Triers, who flourished about A. D. 535, nearly one hundred years after the death of St. Ambrose.*

"Whoever was the author of the Te Deum, *its excellence," says Wheatley, "is surpassed by no human composition. Indeed, the composition alone is human, the materials are of divine original."*



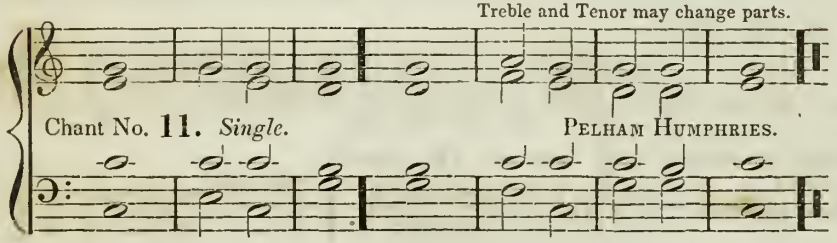
1. O be joyful in the Lord, | all ye | lands ;
   Serve the Lord with gladness, and come before his | presence | with a | song.
2. Be ye sure that the Lord he is God ; it is he that hath made us and not | we
   our- | selves ;
   We are his people, and the | sheep of | his — | pasture.
3. O go your way into his gates with thanksgiving, and into his | courts with |
   Be thankful unto him, and | speak good | of his | name. [praise ;
4. For the Lord is gracious, his mercy is | ev-er- | lasting ;
   And his truth endureth from gener- | ation to | gen-er- | ation.

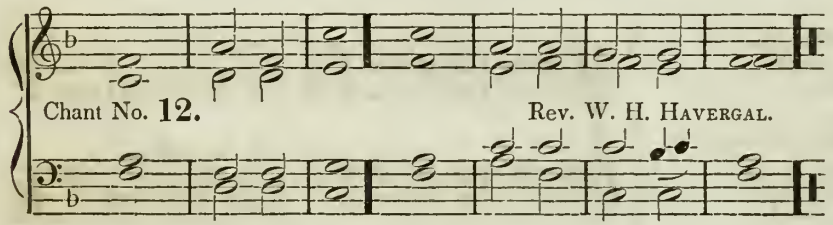
GLORIA PATRI for a Single Chant.

Glory be to the Father, and to the Son, and to the | Holy | Ghost :
As it was in the beginning, is now, and ever shall be, world | without | end.

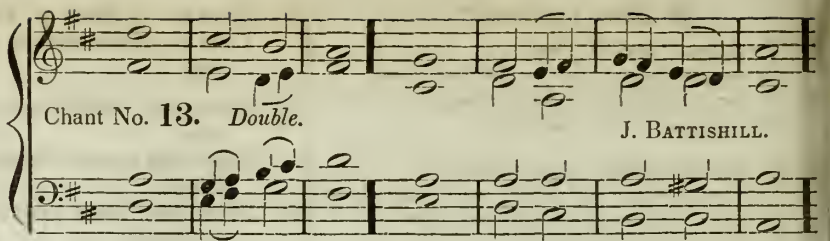
GLORIA PATRI for a Double Chant. [A- | men.

Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost ;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

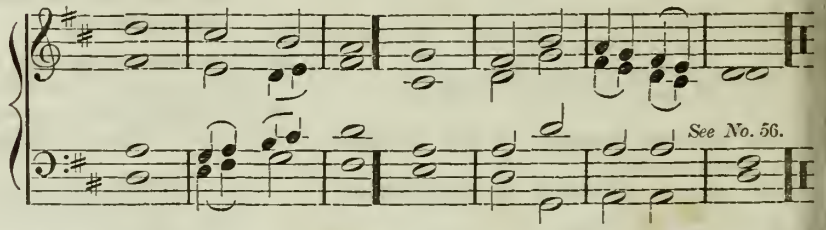
Treble and Tenor may change parts.

Chant No. **11.** *Single.* PELHAM HUMPHRIES.



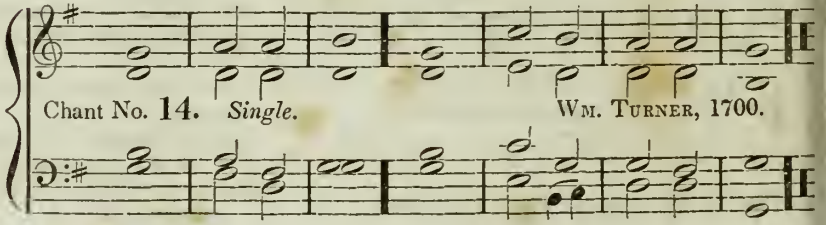
Chant No. **12.** Rev. W. H. HAVERGAL.



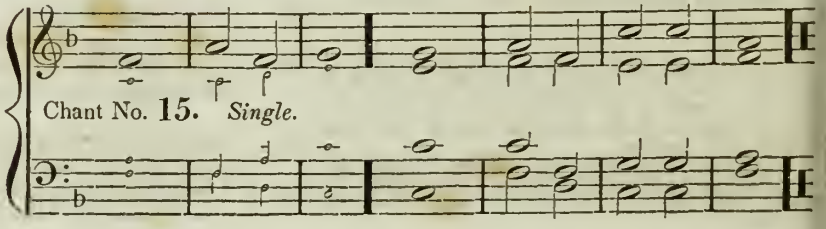
Chant No. **13.** *Double.* J. BATTISHILL.



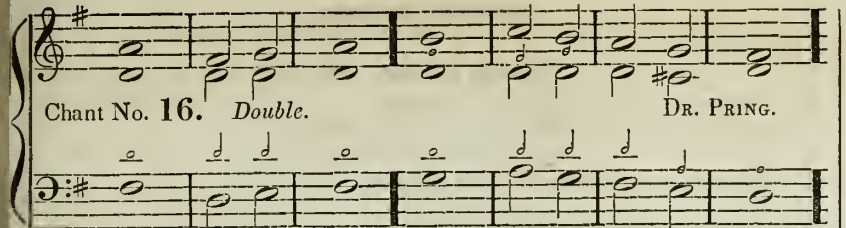
See No. 56.



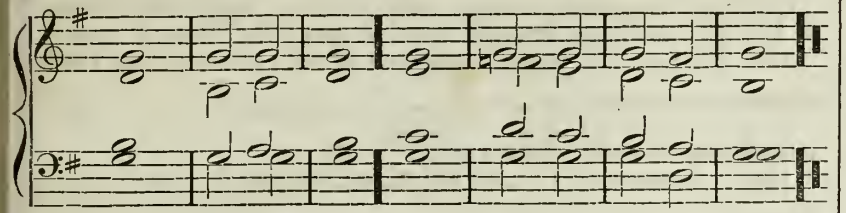
Chant No. **14.** *Single.* WM. TURNER, 1700.

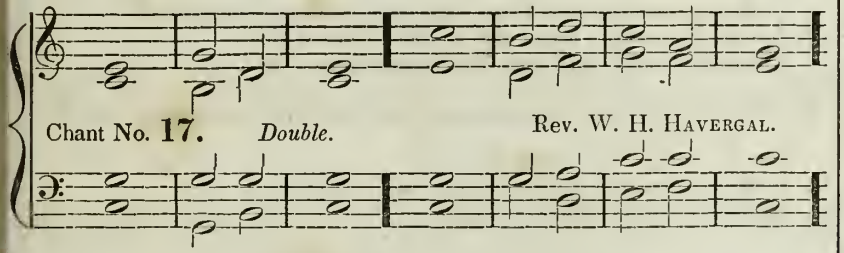


Chant No. **15.** *Single.*

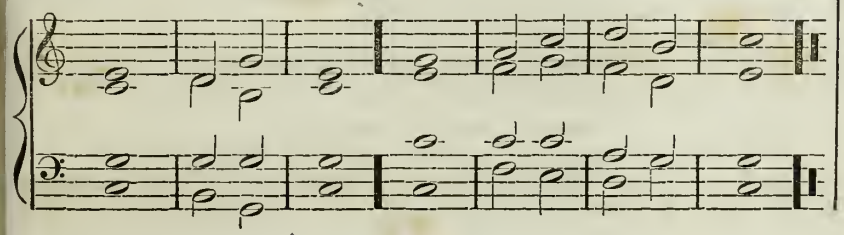


Chant No. **16.** *Double.* DR. PRING.





Chant No. **17.** *Double.* Rev. W. H. HAVERGAL.



Benedictus. Luke i. 68.

1. Blessed be the Lord | God of | Israel :
   For he hath visited | and re- | deemed..his | people.
2. And hath raised up a mighty sal- | vation | for us ;
   In the house | of his | servant | David.

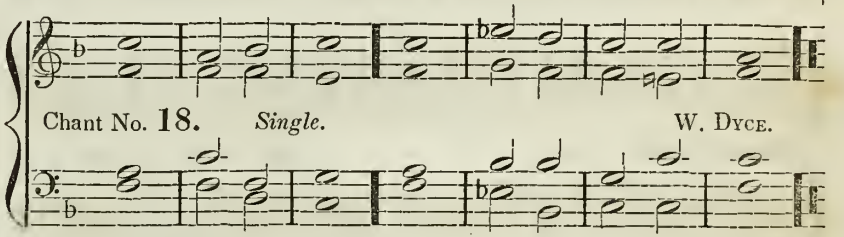
3. As he spake by the mouth of his | holy | prophets ;
   Which have been | since the | world be- | gan.
4. That we should be saved | from our | enemies ;
   And from the | hand of | all that | hate us.

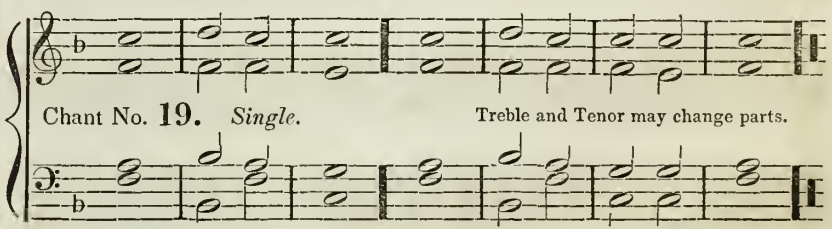
GLORIA PATRI for a Double Chant.

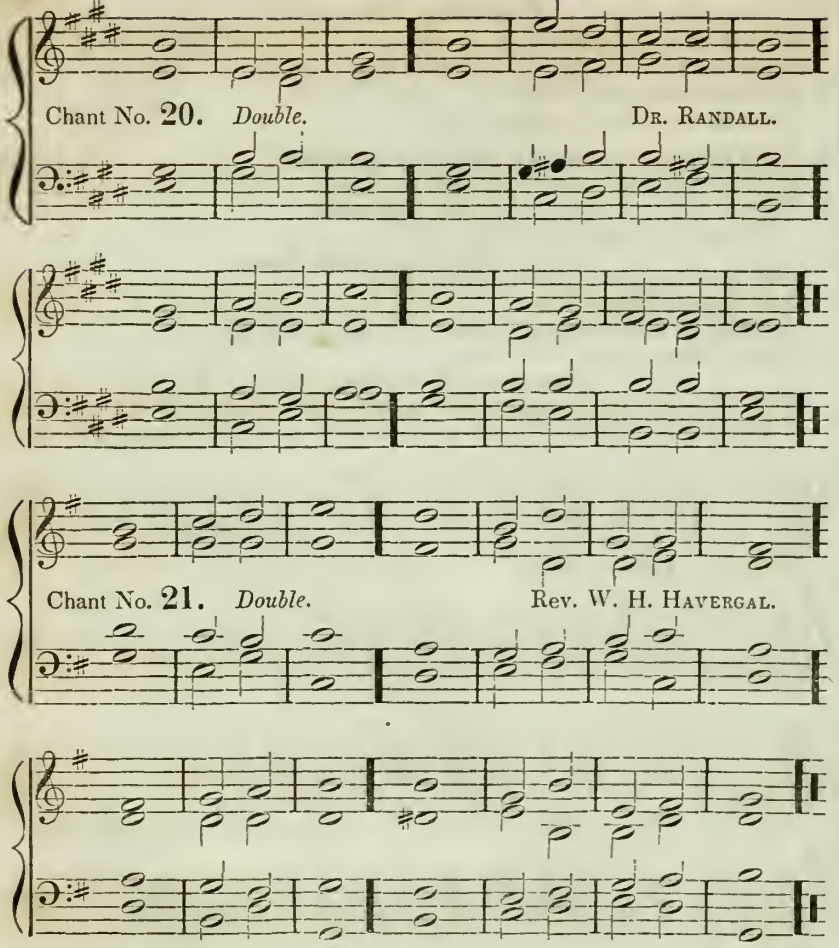
Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost ;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

GLORIA PATRI for a Single Chant.

Glory be to the Father, and to the Son, and to the | Holy | Ghost ; [men.
As it was in the beginning, is now, and ever shall be, world | without | end. A- |



Chant No. **18.** *Single.* W. DYCE.

Chant No. **19.** *Single.* Treble and Tenor may change parts.



Cantate Domino. Ps. 98.

1. O sing unto the Lord a | new — | song.
   For he hath done | mar-vel- | lous — | things.
2. With his own right hand, and with his | holy | arm ;
   Hath he | gotten..him- | self the | victory.

3. The Lord declared | his sal- | vation ;
   His righteousness hath he openly | showed..in the | sight of..the | heathen.
4. He hath remembered his mercy and truth toward the | house of | Israel ;
   And all the ends of the world have seen the sal- | va-tion | of our | God.

5. Show yourselves joyful unto the Lord, | all ye | lands ;
   Sing, re- | joice, and | give — | thanks.
6. Praise the Lord up- | on the | harp ;
   Sing to the harp with a | psalm of | thanks — | giving.

7. With trumpets | also..and | shawms ;
   O show yourselves joyful be- | fore the | Lord the | King.
8. Let the sea make a noise, and all that | there-in | is ;
   The round world, and | they that | dwell there- | in.

9. Let the floods clap their hands, and let the hills be joyful together be- | fore the | Lord :
   For he | cometh..to | judge the | earth.
10. With righteousnass shall he | judge the | world :
    And the | people | with — | equity.

GLORIA PATRI for a Double Chant.

Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost ;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

GLORIA PATRI for a Single Chant.

Glory be to the Father, and to the Son, and to the | Holy | Ghost ;
As it was in the beginning, is now, and ever shall be, world | without | end. A- | men.

Bonum Est Confiteri. Ps. 92.

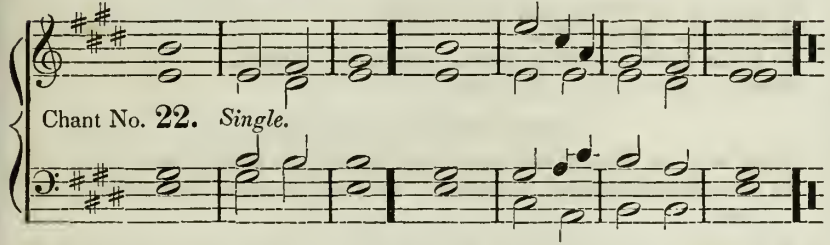
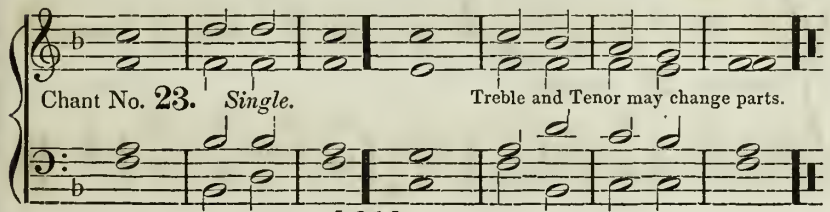
1. It is a good thing to give thanks un- | to the | Lord ;
   And to sing praises unto thy | name — | O Most | Highest.
2. To tell of thy loving kindness early | in the | morning :
   And of thy | truth..in the | night — | season.
3. Upon an instrument of ten strings, and up- | on the | lute ;
   Upon a loud instrument, | and up- | on the | harp.
4. For thou, Lord, hast made me glad | through thy | works :
   And I will rejoice in giving praise for the oper- | a-tions | of thy | hands.

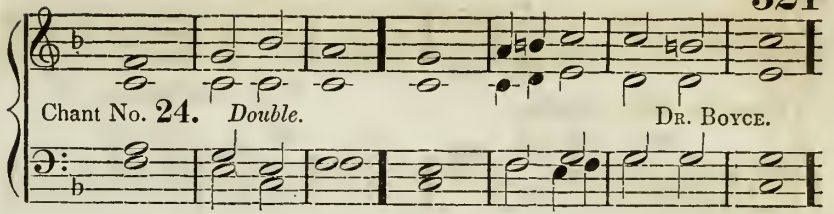
GLORIA PATRI for a Single Chant.

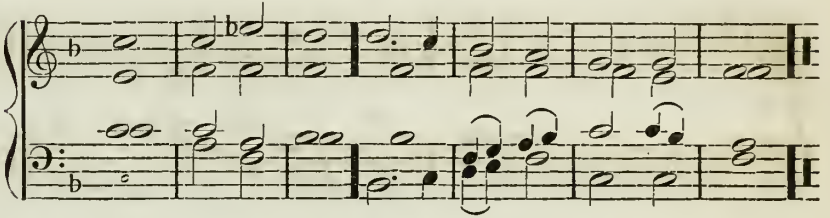
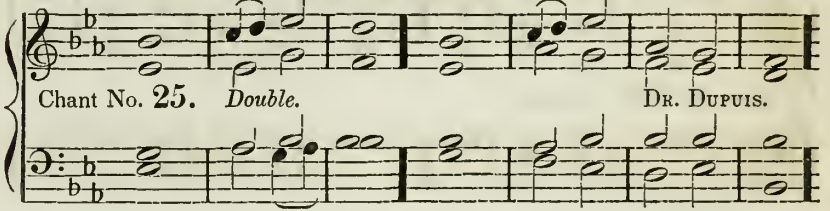
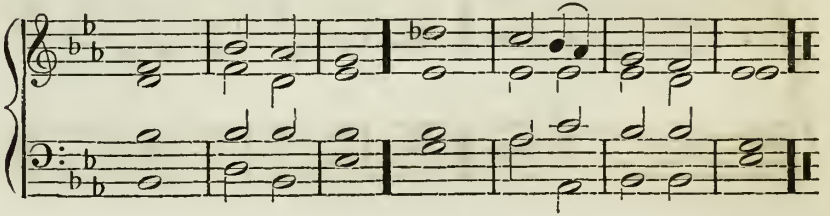
Glory be to the Father, and to the Son, and to the | Holy | Ghost :
As it was in the beginning, is now, and ever shall be, world | without | end.
A- | men.

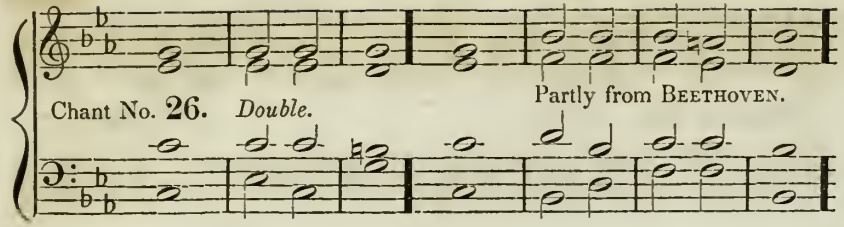
GLORIA PATRI for a Double Chant.

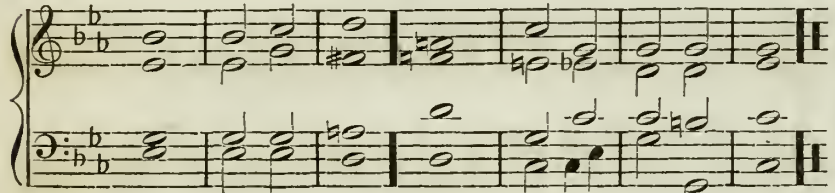
Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost ;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

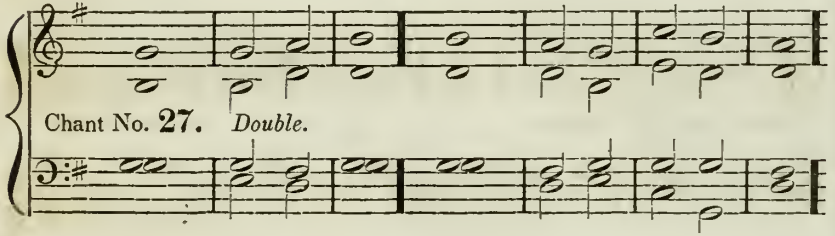


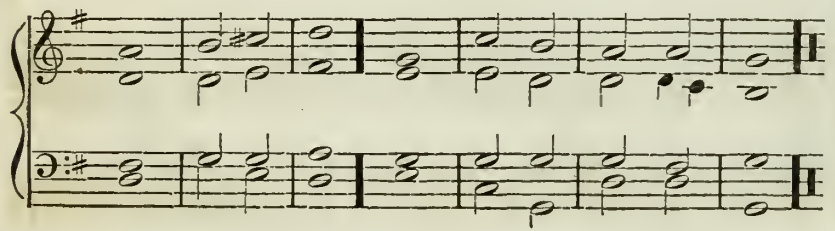












1. God be merciful unto | us, and | bless us :
   And show us the light of his countenance, and be | merci-ful | unto | us.
2. That thy way may be | known up-on | earth :
   Thy saving | health a- | mong all | nations.

3. Let the people praise thee, | O — | God :
   Yea, let | all the | people | praise thee.
4. O let the nations rejoice | and be | glad :
   For thou shalt judge the folk righteously, and govern the | nations | upon | earth.

5. Let the people praise thee, | O — | God :
   Yea, let | all the | people | praise thee.
6. Then shall the earth bring | forth her | increase :
   And God, even our own | God shall | give us..his | blessing.

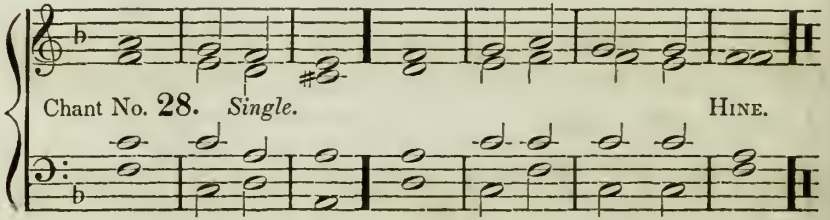
7. God shall | bless — | us :
   And all the ends of the | world shall | fear — | him.

GLORIA PATRI for a Double Chant.

Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost ;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

GLORIA PATRI for a Single Chant.

Glory be to the Father, and to the Son, and to the | Holy | Ghost ;
As it was in the beginning, is now, and ever shall be, world | without | end. A- | men.



1. Praise the Lord, | O my | soul :
   And all that is within me | praise his | holy | name.
2. Praise the Lord, | O my | soul ;
   And for- | get not | all his | benefits.

3. Who forgiveth | all thy | sin ;
   And healeth all | thine in- | firmi- | ties.
4. Who saveth thy life | from des- | truction,
   And crowneth thee with | mercy..and | loving- | kindness.

5. O praise the Lord, ye angels of his, ye that ex- | cel in | strength :
   Ye that fulfil his commandment, and hearken unto the | voice of | his — | word.
6. O praise the Lord, all | ye his | hosts ;
   Ye servants of | his that | do his | pleasure.

7. O speak good of the Lord, all ye works of his, in all places of | his do- | minion ;
   Praise thou the Lord, | O — | my — | soul.

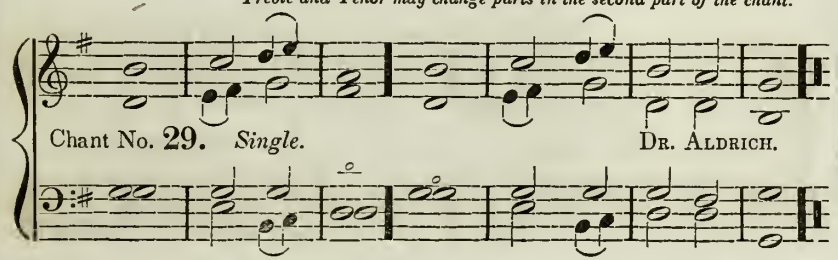
GLORIA PATRI for a Single Chant.

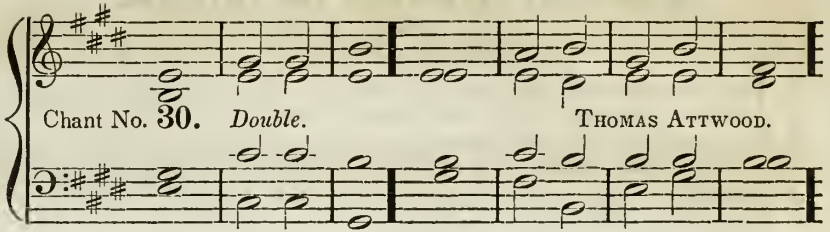
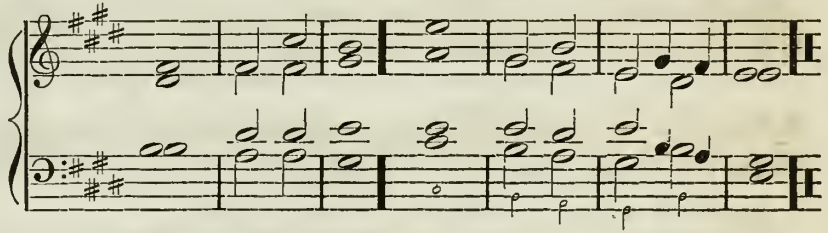
Glory be to the Father, and to the Son, and to the | Holy | Ghost :
As it was in the beginning, is now, and ever shall be, world | without | end.
A- | men.

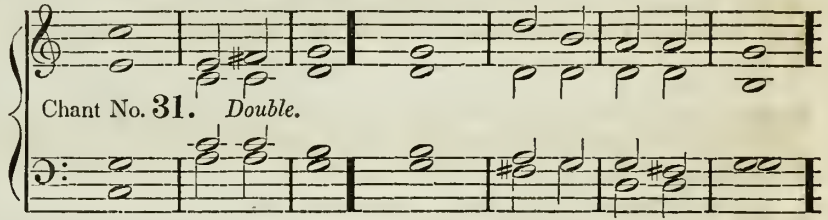
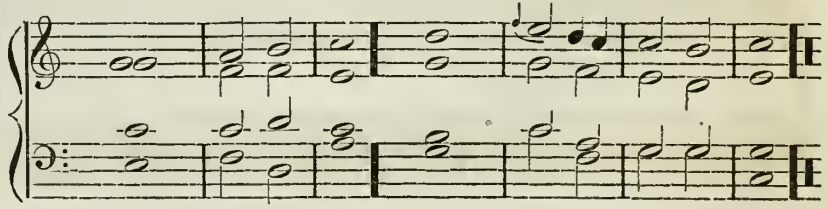
GLORIA PATRI for a Double Chant.

Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost ;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

Treble and Tenor may change parts in the second part of the chant.



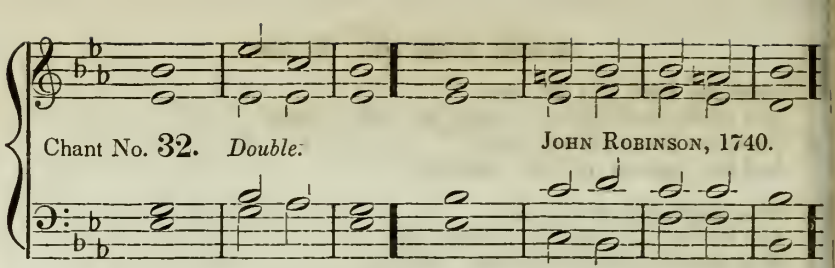




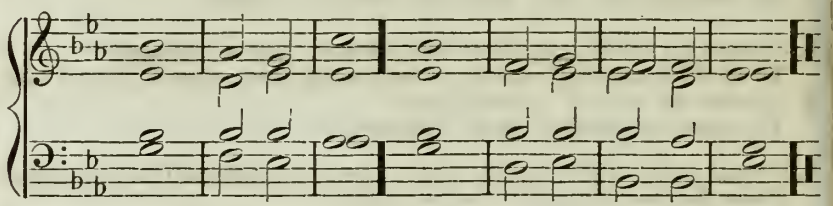
SCRIPTURAL SELECTIONS FOR CHANTING.

Selection 1. Ps. 19.

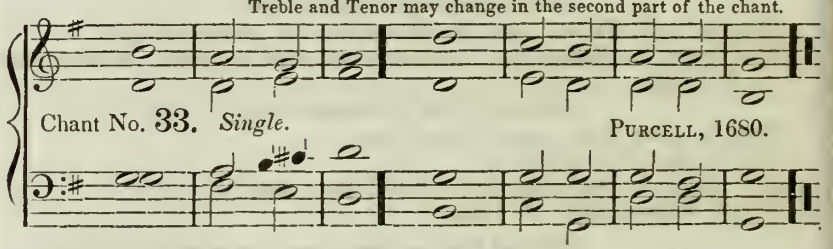
1. The heavens declare the | glo-ry of | God ;
   And the firmament | showeth..his | handy- | work.
2. Day unto day | utter..eth | speech,
   And night unto | night — | showeth | knowledge.
3. There is no | speech nor | language
   Where their | voice is | not — | heard.
4. Their line is gone out through | all the | earth,
   And their words | to the | end of..the | world.
5. In them hath he set a tabernacle | for the | sun,
   Which is as a bridegroom coming out of his chamber, and rejoiceth as a strong | man to | run a | race.
6. His going forth is from the end of the heaven, and his circuit | unto..the | ends of it.
   And there is nothing hid | from the | heat there- | of.
7. The law of the LORD is perfect, con- | verting the | soul ;
   The testimony of the LORD is | sure, making | wise the | simple.
8. The statutes of the LORD are right, re- | joicing..the | heart ;
   The commandment of the LORD is | pure, en- | lightening..the | eyes.
9. The fear of the LORD is clean, en- | during..for- | ever ;
   The judgments of the LORD are true, and | righteous | alto- | gether.
10. More to be desired are they than gold, | yea, than..much | fine gold,
    Sweeter also than honey, | and the | honey- | comb.
11. Moreover by them is thy | servant | warned,
    And in keeping of them | there is | great re- | ward ;
12. Who can under- | stand his | errors ?
    Cleanse thou | me from | secret | faults.
13. Keep back thy servant also from pre- | sumptuous | sins ;
    Let them not | have do- | minion | over me :
14. Then shall | I be | upright,
    And I shall be innocent | from the | great trans- | gression.
15. Let the words of my mouth, and the meditation | of my | heart,
    Be acceptable in thy sight, O LORD, my | strength, and | my Re- | deemer.



Chant No. 32. *Double.* JOHN ROBINSON, 1740.

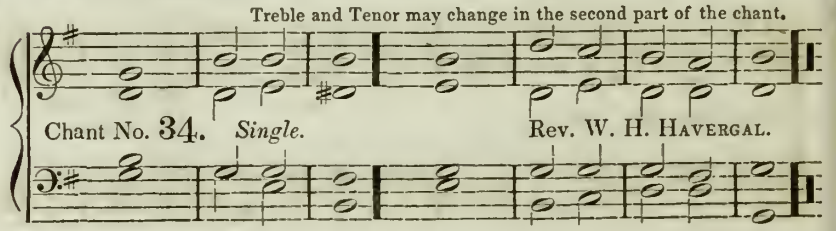


Treble and Tenor may change in the second part of the chant.



Chant No. 33. *Single.* PURCELL, 1680.

Treble and Tenor may change in the second part of the chant.



Chant No. 34. *Single.* Rev. W. H. HAVERGAL.

Selection 2. Ps. 23.

1. The Lord is my shepherd, I | shall not | want:
   The Lord is my shepherd, I | shall — | not — | want.
2. He maketh me to lie down in | green — | pastures:
   He leadeth me be- | side the | still — | waters.

3. He restoreth | my — | soul:
   He leadeth me in the paths of righteousness | for his | name's — | sake.
4. Yea, though I walk through the valley of the shadow of death, I will | fear no | evil:
   For thou art with me, thy rod and thy | staff they | comfort | me.

5. Thou preparest a table before me in the presence | of my | enemies:
   Thou anointest my head with oil; | my cup | runneth | over.
6. Surely goodness and mercy shall follow me all the | days of..my | life:
   And I will dwell in the | house..of the | Lord for- | ever.

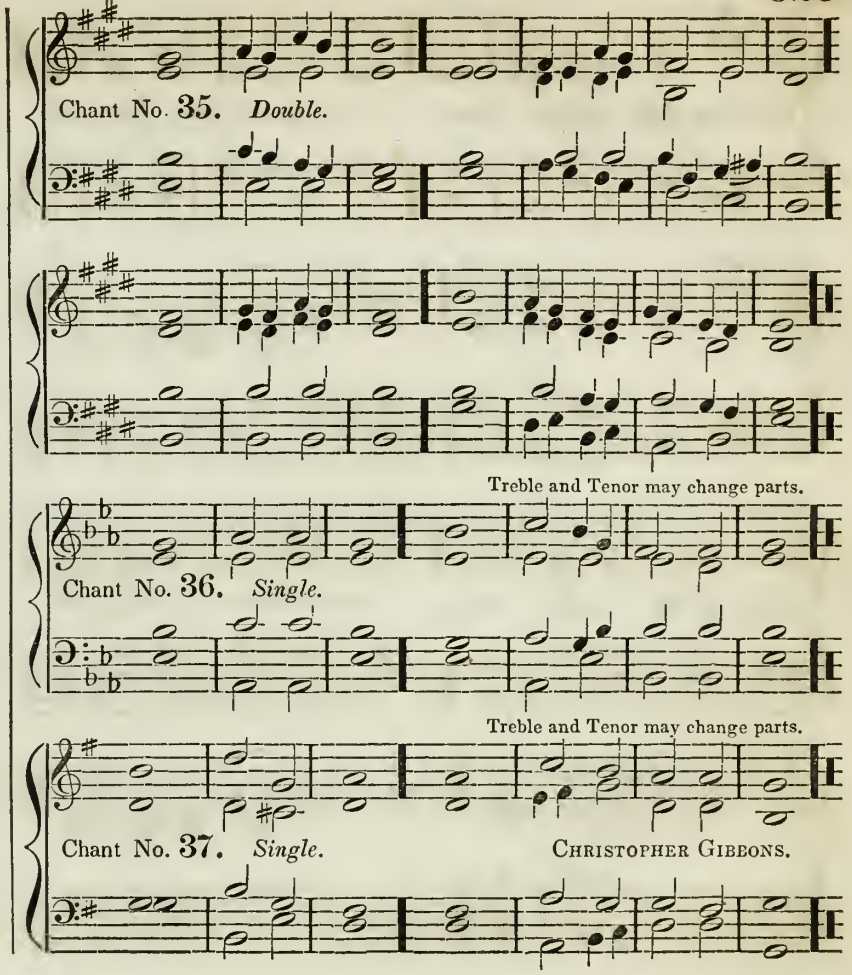
Selection 3. Ps. 121.

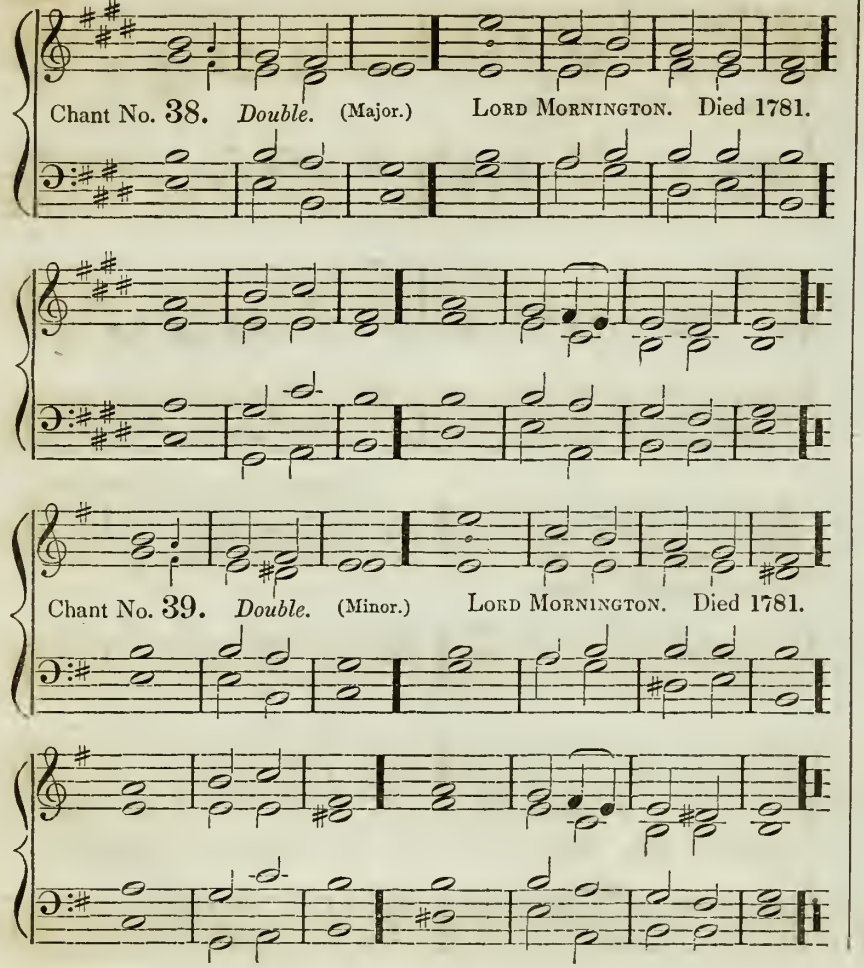
1. I will lift up mine eyes un- | to the | hills,
   From whence | cometh | my — | help.
2. My help cometh | from the | Lord:
   Who | made — | heaven and | earth.

3. He will not suffer thy foot | to be | moved:
   He that | keepeth..thee | will not | slumber.
4. Behold, he that | keepeth | Israel,
   Shall not | slumber | nor — | sleep.

5. The Lord | is thy | keeper:
   The Lord is thy shade up- | on thy | right — | hand.
6. The sun shall not | smite thee..by | day:
   Nor the | moon — | by — | night.

7. The Lord shall preserve thee | from all | evil:
   He | shall pre- | serve thy | soul.
8. The Lord shall preserve thy going out, and thy | coming | in:
   From this time forth, and | even..for | ever- | more.


Chant No. 35. Double.
Treble and Tenor may change parts.
Chant No. 36. Single.
Treble and Tenor may change parts.
Chant No. 37. Single.
CHRISTOPHER GIBBONS.



Selection 4. Ps. 1.

1. Blessed is the man that walketh not in the counsel of the ungodly, nor standeth
   Nor sitteth in the | seat — | of the | scornful. in the | way of | sinners;
2. But his delight is in the law | of the | Lord,
   And in his law doth he | medi-tate | day and | night.
3. And he shall be like a tree planted by the | rivers..of | water,
   That bringeth forth his | fruit — | in his | season.
4. His leaf also | shall not | wither,
   And whatsoever he | doeth | shall — | prosper.
5. The ungodly | are not | so,
   But are like the chaff which the | wind — | driveth a- | way.
6. Therefore the ungodly shall not stand | in the | judgment,
   Nor sinners in the congre- | ga-tion | of the | righteous.
7. For the Lord knoweth the way | of the | righteous,
   But the way of the un- | godly | shall — | perish.

Selection 5. Ps. 5.

1. Give ear to my | words, O | Lord;
   Con- | sider..my | med-i- | tation.
2. Hearken unto the voice of my cry, my King, | and my | God;
   For unto | thee will | I — | pray.
3. My voice shalt thou hear in the morning | O — | Lord;
   In the morning will I direct my prayer unto | thee, and | will look | up.
4. For thou art not a God that hath | pleasure..in | wickedness,
   Neither shall | e-vil | dwell with | thee.
5. The foolish shall not stand | in thy | sight,
   Thou hatest all | workers | of in- | iquity.
6. Thou shalt destroy them | that speak | falsehood;
   The Lord will abhor the bloody | and de- | ceit-ful | man.
7. But as for me, I will come into thy house in the multitude | of thy | mercy;
   And in thy fear will I worship | toward..thy | ho-ly | temple.
8. Lead me, O Lord, in thy righteousness, because | of mine | enemies;
   Make thy way | straight be- | fore my | face.
9. Let all them that put their trust in thee rejoice, let them ever shout for joy,
   because | thou de- | fendest them;
   Let them also that love thy | name be | joyful..in | thee.
10. For thou, Lord, wilt | bless the | righteous;
    With favor wilt thou compass | him as | with a | shield.

Selection 6. Ps. 116, 1—8.

I | love the | Lord,
Because he hath heard my voice, | and my | suppli- | cations.
Because he hath inclined his ear | unto | me,
Therefore will I call upon him as | long as | I — | live.

The sorrows of death encompassed me, and the pains of hell gat | hold up- | on me:
I found | trouble | and — | sorrow.
Then called I upon the name | of the | Lord,
O Lord I beseech thee de- | liver | my — | soul.

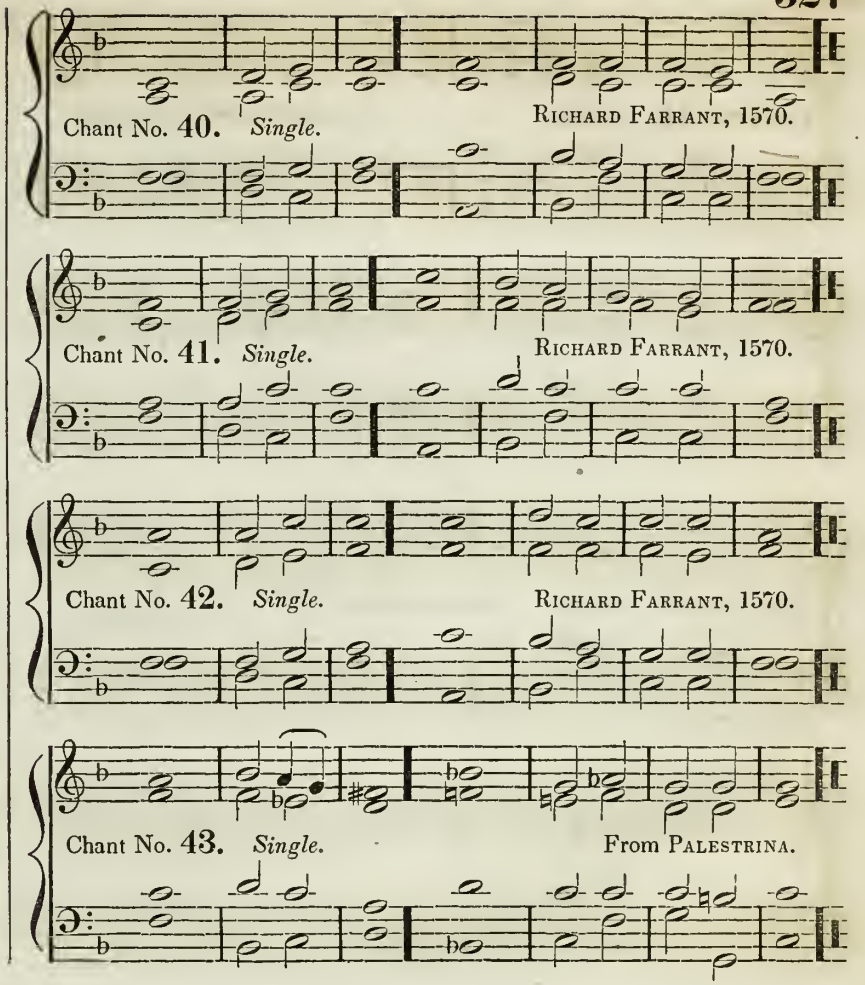
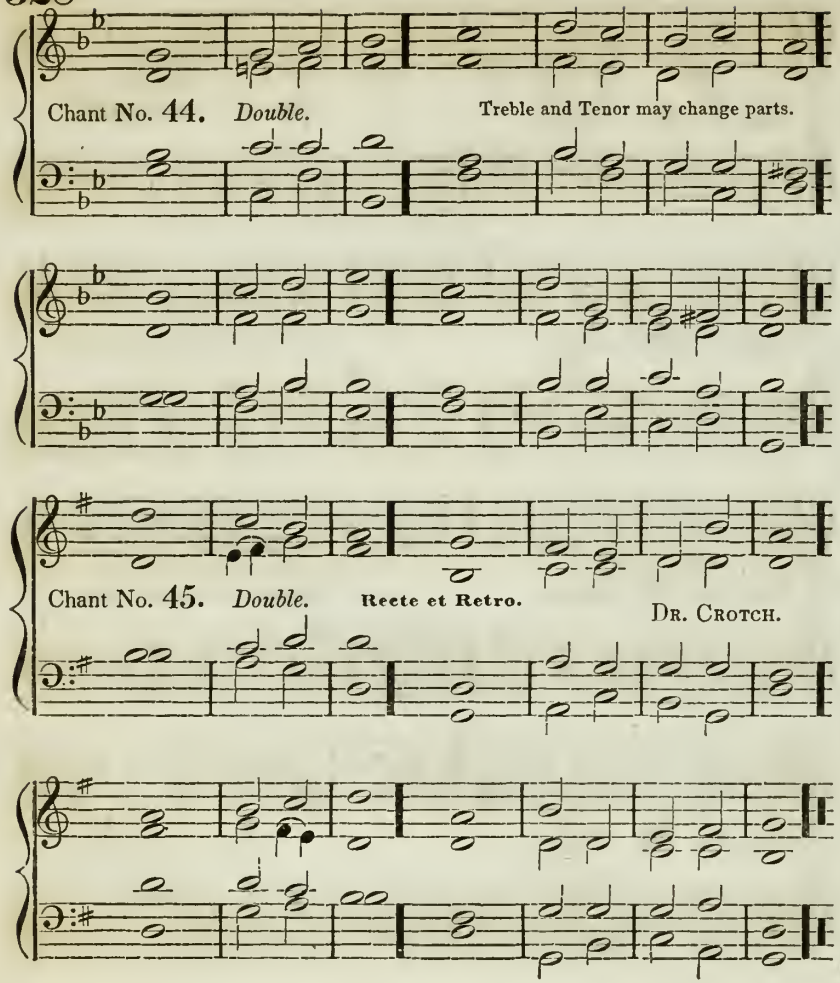
Gracious is the | Lord, and | righteous,
Yea, our | God — | is — | merciful.
The Lord pre- | serveth..the | simple,
I was brought low, and | he — | helped me.

Return unto thy rest, | O my | soul;
For the Lord hath dealt | boun-ti- | fully | with thee,
For thou hast delivered my | soul from | death;
Mine eyes from tears, | and my | feet from | falling.

GLORIA PATRI for a Double Chant.

Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

GLORIA PATRI for a Single Chant.

Glory be to the Father, and to the Son, and to the | Holy | Ghost;
As it was in the beginning, is now, and ever shall be, world | without | end. A- | men.



Selection 7. Ps. 46.

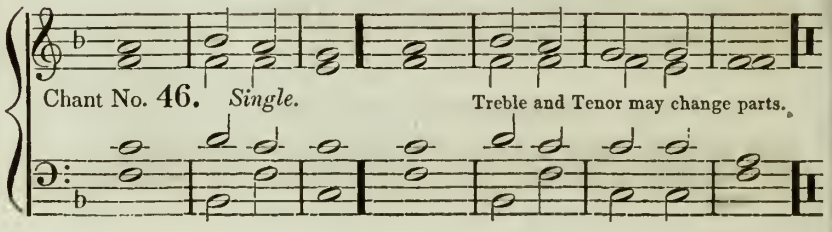
1. God is our | refuge..and | strength,
   A very | present | help in | trouble.
2. Therefore we will not fear, though the | earth..be re- | mov-ed,
   And though the mountains be carried into the | midst of | the — | sea.

3. Though the waters thereof roar, | and be | troubled,
   Though the mountains | shake..with the | swelling..there- | of.
4. There is a river, the streams whereof shall make glad the | city..of | God;
   The holy place of the tabernacle | of the | Most — | High.

5. God is in the midst of her, she shall | not be | mov-ed,
   God shall help her, and | that — | right — | early.
6. The heathen raged, the | kingdoms..were | mov-ed,
   He uttered his | voice, the | earth — | melted.

7. The Lord of | Hosts is | with us;
   The God of | Jacob | is our | refuge.
8. Come, behold the | works..of the | Lord,
   What desolations | he hath | made..in the | earth.

9. He maketh wars to cease unto the end | of the | earth;
   He breaketh the bow, and cutteth the spear in sunder; he burneth the | chariot | in the | fire.
10. Be still, and know that | I am | God;
    I will be exalted among the heathen, and I will be ex- | alted | in the | earth.

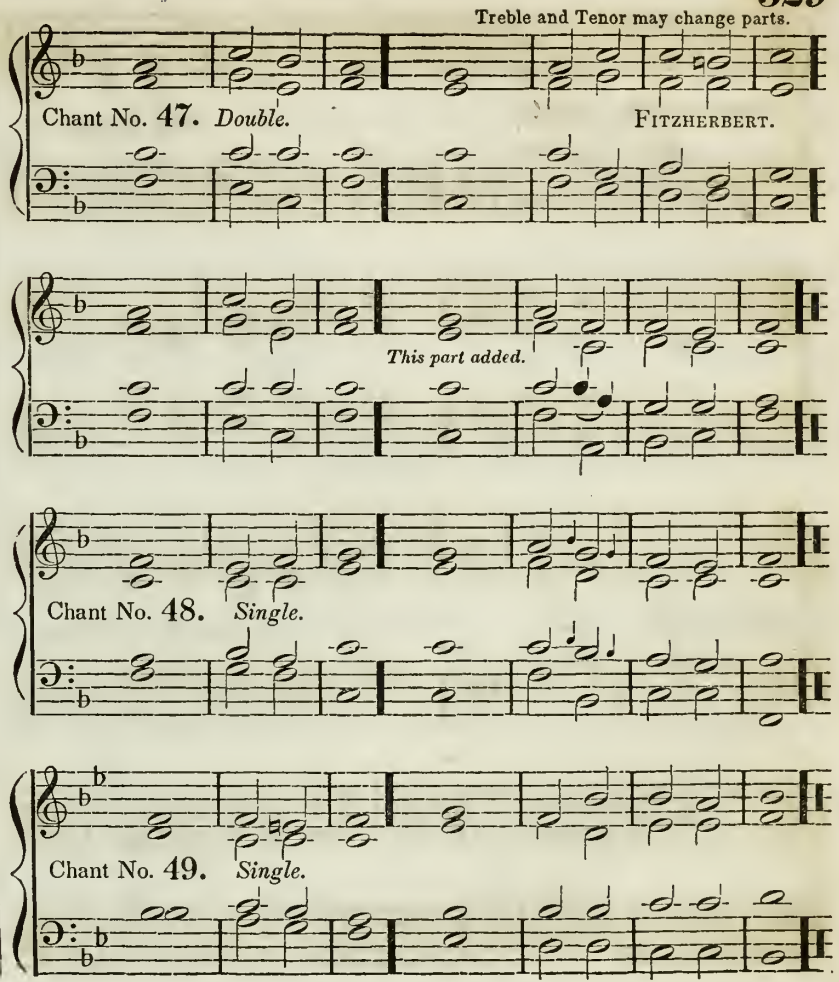
11. The Lord of | hosts is | with us;
    The God of | Jacob | is our | refuge.

Selection 8. Ps. 8.

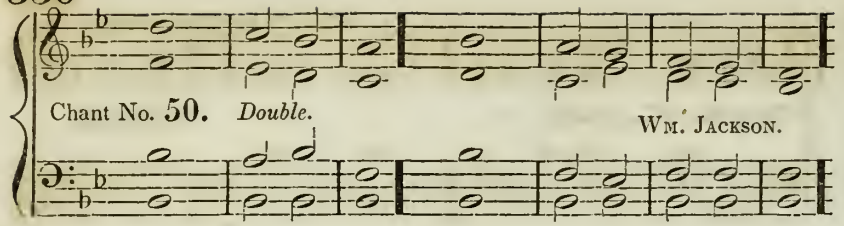
1. O LORD our Lord, how excellent is thy name in | all the | earth!
   Who hast set thy | glory..a- | bove the | heavens.
2. Out of the mouth of babes and sucklings hast thou ordained strength be- |
   cause of..thine | enemies;
   That thou mightest still the | ene-my | and..the a- | venger.
3. When I consider the heavens, the | work of..thy | fingers;
   The moon and the | stars which | thou..hast or- | dained:
4. What is man, that thou art | mindful..of | him,
   And the son of man, | that thou | visit-est | him?
5. For thou hast made him a little lower | than the | angels,
   And hast crowned | him with | glory..and | honor.
6. Thou madest him to have dominion over the | works of..thy | hands;
   Thou hast put | all things | under..his | feet.
7. All | sheep and | oxen,
   Yea, | and the | beasts..of the | field;
8. The fowl of the air, and the | fish..of the | sea,
   And whatsoever passeth | through the | paths..of the | sea.
9. O | Lord our | Lord,
   How excellent is thy | name in | all the | earth.

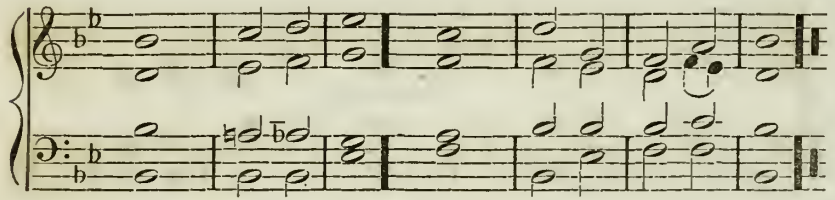
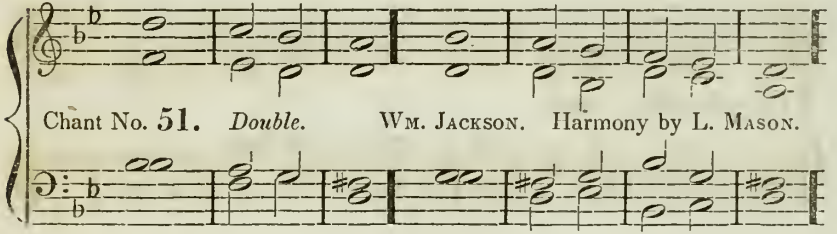
Selection 9. Ps. 15.

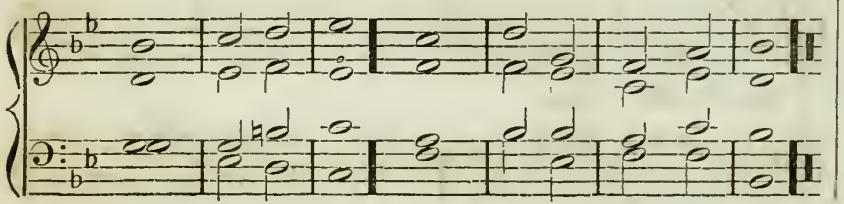
1. LORD, who shall abide | in thy | tabernacle?
   Who shall | dwell in..thy | holy | hill?
2. He that walketh uprightly, and | worketh | righteousness,
   And speaketh the | truth in | his— | heart.
3. He that backbiteth not with his tongue, nor doeth evil | to his | neighbor;
   Nor taketh up a re- | proach a- | gainst his | neighbor.
4. In whose eyes a vile person | is con- | temned;
   But he honoreth | them that | fear the | Lord.
5. He that sweareth to his own hurt, and | changeth | not:
   He that putteth not out his money to usury, nor taketh a re- | ward a- |
   gainst the | innocent.
6. He that | doeth..these | things
   Shall | never | be— | moved.

Treble and Tenor may change parts.





Chant No. 50. *Double.* Wm. Jackson.



Chant No. 51. *Double.* Wm. Jackson. Harmony by L. Mason.

Selection 10. Ps. 96.

1. O sing unto the Lord | a new | song ;
   Sing unto the Lord, | all — | the — | earth.
2. Sing unto the Lord, | bless his | name :
   Show forth his sal- | vation..from | day to | day.
3. Declare his glory a- | mong the | heathen,
   His wonders a- | mong — | all — | people.
4. For the Lord is great, and greatly | to be | praised :
   He is to be | fear-ed..a- | bove all | gods.
5. For all the gods of the nations | are — | idols ;
   But the | Lord — | made the | heavens.
6. Honor and majesty | are be- | fore him :
   Strength and | beauty..are | in his | sanctuary.
7. Give unto the Lord, O ye kindreds | of the | people :
   Give unto the Lord | glory | and — | strength.
8. Give unto the Lord the glory due | unto..his | name :
   Bring an offering, and | come in- | to his | courts.
9. O worship the Lord in the | beauty..of | holiness :
   Fear be- | fore him, | all the | earth.
10. Say among the heathen, that the | Lord — | reigneth :
    The world also shall be established that it shall not be moved ; he shall | judge the | people | righteously.
11. Let the heavens rejoice, and let the | earth be | glad :
    Let the sea | roar..and the | fulness..there- | of.
12. Let the field be joyful, and all that | is there- | in :
    Then shall the trees of the wood re- | joice be- | fore the | Lord.
13. For he cometh, for he cometh to | judge the | earth : [truth.
    He shall judge the world with righteousness, and the | people | with his |

Selection 11. Ps. 100.

1. Make a joyful noise unto the Lord | all ye | lands.
   Serve the Lord with gladness, and come before his | presence | with a | song.
2. Know ye that the Lord, he is God ; it is he that hath made us, and not | we our- | selves :
   We are his people, and the | sheep of | his — | pasture.
3. Enter into his gates with thanksgiving, and into his | courts with | praise :
   Be thankful unto | him, and | bless his | name.
4. For the Lord is good, his mercy is | ever- | lasting :
   And his truth en- | dureth..to | all..gener- | ations.

Selection 12. Luke 1, 68—75.

1. Blessed be the Lord | God of | Israel :
   For he hath visited | and re- | deem-ed..his | people.
2. And hath raised up an horn of sal- | vation | for us :
   In the house | of his | servant | David.

3. As he spake by the mouth of his | holy | prophets :
   Which have been | since the | world be- | gan.
4. That we should be saved | from our | enemies :
   And from the | hand of | all that | hate us.

5. To perform the mercy promised | to our | fathers :
   And to re- | member.. his | holy | covenant.
6. The oath | which he | sware,
   To our | fa — | ther — | Abraham.

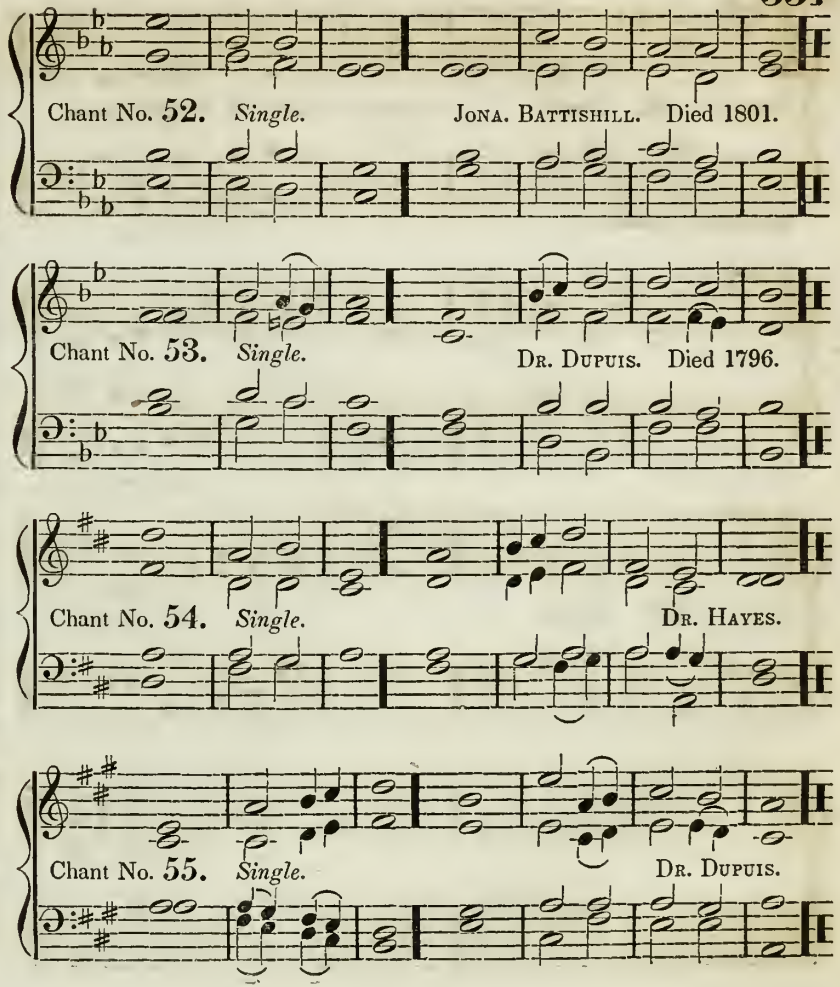
7. That he would | grant..unto | us,
   That we being delivered out of the | hand of | our — | enemies ;
8. Might serve him | without | fear,
   In holiness and righteousness before him, all the | days of | our — | life.

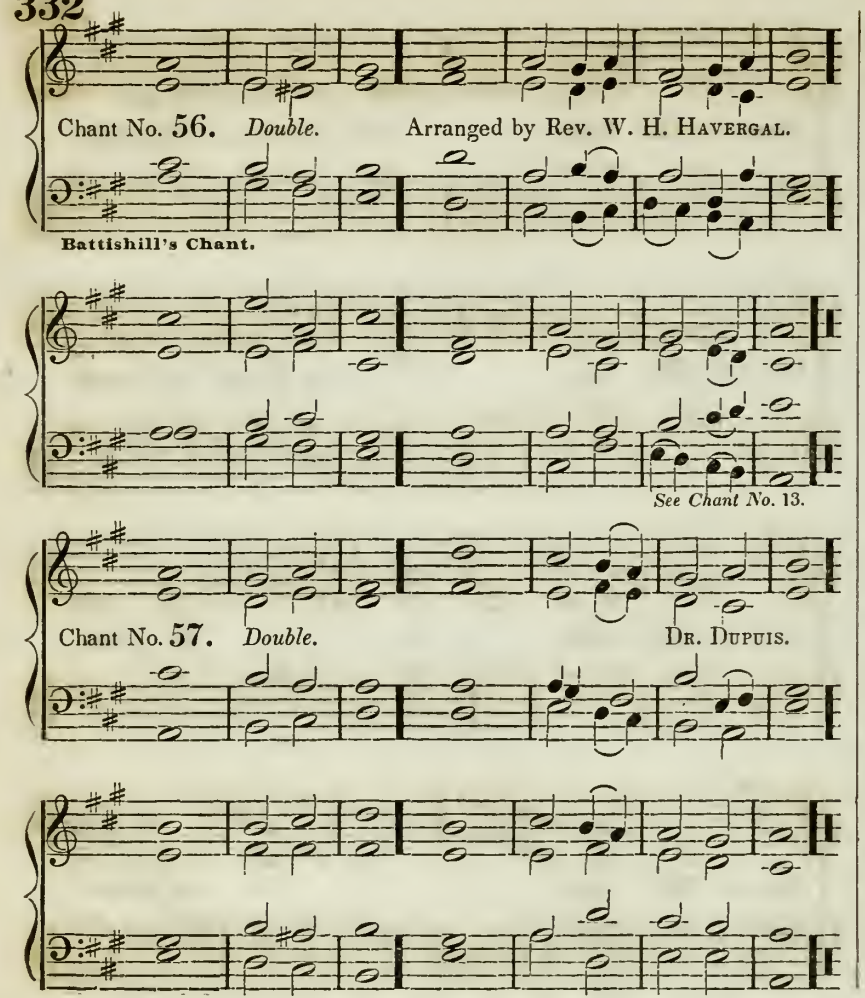
Selection 13. Ps. 92, 1—5.

1. It is a good thing to give thanks un- | to the | Lord,
   And to sing praises unto thy | name — | O Most | High.
2. To show forth thy loving-kindness | in the | morning :
   And thy | faithful..ness | every | night.

3. Upon an instrument of ten strings, and up- | on the | psaltery :
   Upon the harp | with a | solemn | sound.
4. For thou, Lord, hast made me glad | through thy | work :
   I will triumph in the | works of | thy — | hands.

5. O Lord, how great | are thy | works :
   And thy | thoughts are | very | deep.


Chant No. 52. Single. Jona. Battishill. Died 1801.
Chant No. 53. Single. Dr. Dupuis. Died 1796.
Chant No. 54. Single. Dr. Hayes.
Chant No. 55. Single. Dr. Dupuis.



Selection 14. Ps. 98.

1. O sing unto the Lord a | new — | song :
   For he hath done | mar-vel- | lous— | things.
2. His right hand, and his | holy | arm :
   Hath | gotten | him the | victory.

3. The Lord hath made known | his sal- | vation :
   His righteousness hath he openly | showed..in the | sight of..the | heathen.
4. He hath remembered his mercy and truth toward the | house of | Israel :
   And all the ends of the earth have seen the sal- | vation | of our | God.

5. Make a joyful noise unto the Lord, | all the | earth ;
   Make a loud noise, and re- | joice, and | sing — | praise.
6. Sing unto the Lord | with the | harp :
   With the harp, and the | voice of | a — | psalm.

7. With trumpets, and | sound of | cornet,
   Make a joyful noise be- | fore the | Lord the | King.
8. Let the sea roar, and the | fullness..there- | of :
   The world, and | they that | dwell there- | in.

9. Let the floods | clap their | hands :
   Let the hills be joyful to- | gether..be- | fore the | Lord.
10. For he cometh to | judge the | earth : [equity.
    With righteousness shall he judge the world, and the | people | with — |

Selection 15. Ps. 67.

1. God be merciful unto | us, and | bless us :
   And cause his | face to | shine up- | on us.
2. That thy way may be | known up..on | earth.
   Thy saving | health a- | mong all | nations.

3. Let the people praise thee, | O — | God :
   Let | all the | people | praise thee.
4. O let the nations be glad, and | sing for | joy : [on the | earth.
   For thou shalt judge the people righteously, and govern the | nations..up- |

5. Let the people praise thee, | O — | God :
   Let | all the | people | praise thee.
6. Then shall the earth | yield her | increase,
   And God, even our | own — | God will | bless us.

7. God shall | bless — | us :
   And all the ends of the | earth shall | fear — | him.

Selection 16. Ps. 105, 1—6.

1. O give thanks unto the Lord, call up- | on his | name :
   Make known his | deeds a- | mong the | people.
2. Sing unto him, sing | psalms..unto | him :
   Talk ye of | all his | wondrous | works.

3. Glory ye in his | holy | name :
   Let the heart of them re- | joice that | seek the | Lord.
4. Seek the Lord, | and his | strength :
   Seek | his face | ever- | more.

5. Remember his marvellous works that | he hath | done :
   His wonders, and the | judgments | of his | mouth.
6. O ye seed of Abraham | his — | servant :
   Ye children of | Jacob | his — | chosen.

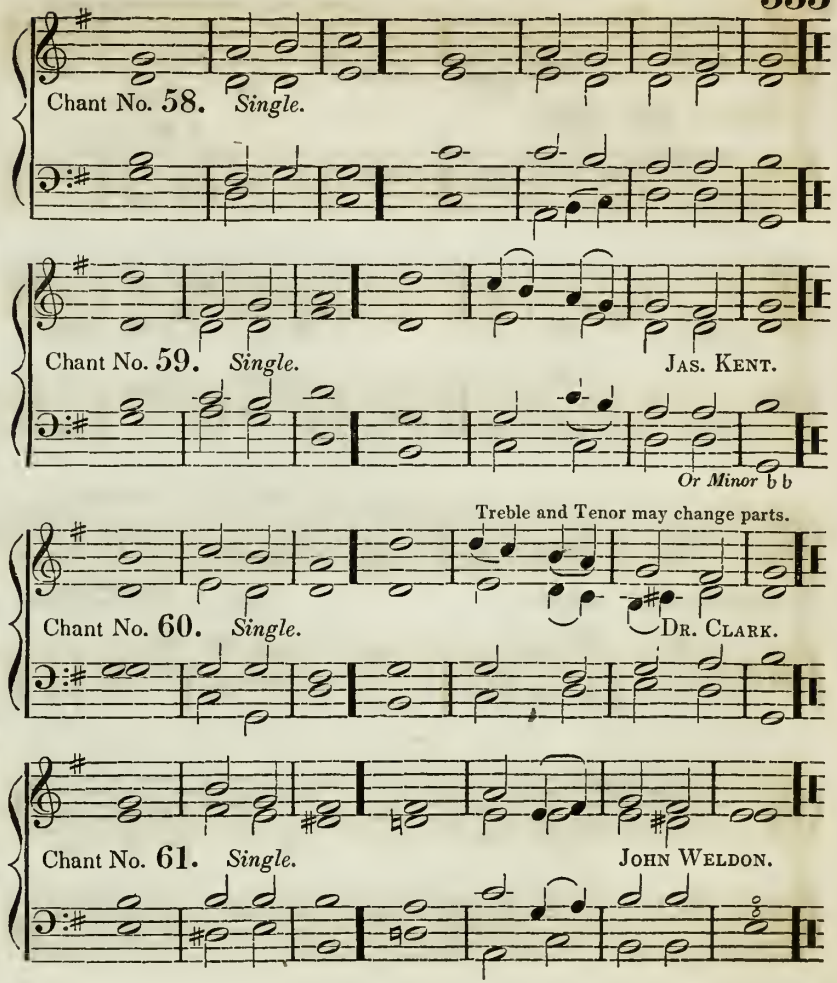
7. Glory ye in his | holy | name :
   Let the heart of them re- | joice that | seek the | Lord.
8. Seek the Lord, | and his | strength :
   Seek | his face | ever- | more.

Selection 17. 1 Chron. 29, 10—13.

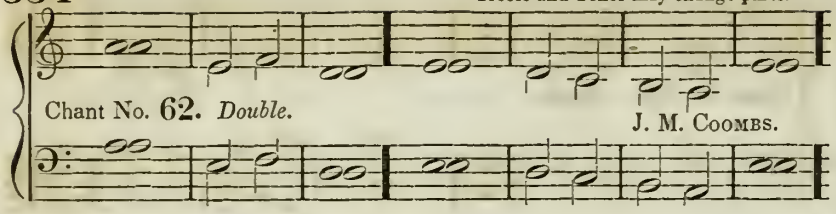
1. Blessed be thou, Lord God of Israel our Father, for- | ever..and | ever.
   Blessed be thou, Lord God of Israel our | Father,..for- | ever..and | ever.
2. Thine, O Lord, is the greatness, and the power, and the glory, and the victory, | and the | majesty :
   For all that is in the heaven, and | in the | earth is | thine.

3. Thine is the kingdom, O Lord, and thou art exalted as | head..over | all ;
   Thine is the kingdom, O Lord, and thou art ex- | alted..as | head..over | all.
4. Both riches and honor come of thee, and thou reignest | over | all :
   And in thy hand it is to make great, | and to..give | strength..unto | all.

5. Now therefore, O Lord, we thank thee, and praise thy | glorious | name :
   We thank thee, and | praise thy | glorious | name.

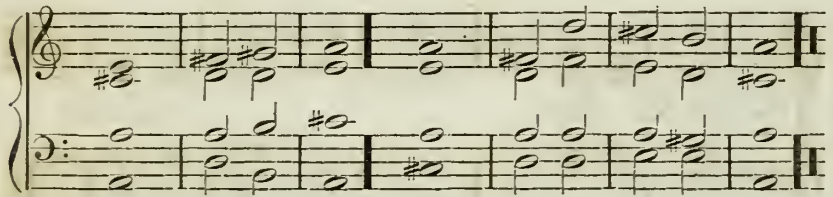


Treble and Tenor may change parts.

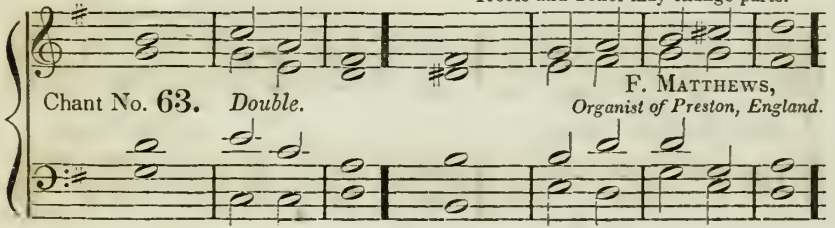


Chant No. 62. *Double.*

J. M. Coombs.

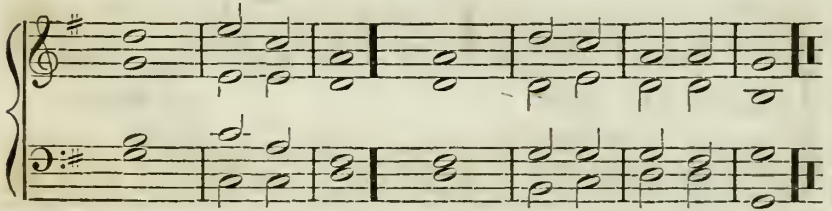


Treble and Tenor may change parts.



Chant No. 63. *Double.*

F. Matthews,
Organist of Preston, England.



Selection 18. Ps. 97.

1. The Lord reigneth, let the | earth re- | joice ;
   Let the multitude of | isles be | glad there- | of.
2. Clouds and darkness are | round a- | bout him,
   Righteousness and judgment are the habi- | ta-tion | of his | throne.
3. A fire | goeth be- | fore him,
   And burneth up his | ene-mies | round a- | bout.
4. His lightnings en- | lightened the | world,
   The | earth — | saw and | trembled.
5. The hills melted like wax at the presence | of the | Lord ;
   At the presence of the | Lord of | the whole | earth.
6. The heavens de- | clare his | righteousness,
   And all the | people | see his | glory.
7. Confounded be all they that serve graven images, that boast them- | selves of | idols,
   Worship | him all | ye — | gods.
8. Zion heard, | and was | glad,
   And the daughters of Israel rejoiced, because of thy | judgments | O — | Lord.
9. For thou, Lord, art most high above | all the | earth,
   Thou art exalted | far a- | bove all | gods.
10. Ye that love the | Lord, hate | evil ;
    He preserveth the souls of his saints ; he delivereth them | out..of the | hand..of the | wicked.
11. Light is sown | for the | righteous,
    And gladness for the | upright | in — | heart.
12. Rejoice in the | Lord ye | righteous,
    And give thanks at the re- | membrance | of his | holiness.

Selection 19. Ps. 99.

1. The Lord reigneth ; let the | people | tremble :
   He sitteth between the cherubim ; | let the | earth be | moved.
2. The Lord is | great in | Zion :
   And he is | high a- | bove all | people.
3. Let them praise thy great and | terri-ble | name :
   For | it — | is — | holy.
4. The king's strength also loveth judgment ; thou dost es- | tablish | equity.
   Thou executest judgment, and | righteous- | ness in | Jacob.

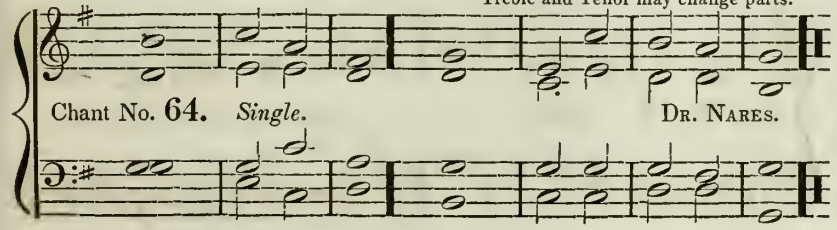
5. Exalt ye the Lord our God, and worship | at his | footstool :
For | he — | is — | holy.
6. Moses and Aaron among his priests, and Samuel among them that call up- | on his | name :
They called upon the | Lord, and | he — | answered them.
7. He spake unto them in the | cloudy | pillar :
They kept his testimonies, and the | ordi-nance | that he | gave them.
8. Thou didst answer them, O | Lord our | God :
Thou wast a God that forgavest them, though thou tookest | vengeance..of | their in- | inventions.
9. Exalt the Lord our God, and worship at his | holy | hill :
For the | Lord our | God is | holy.

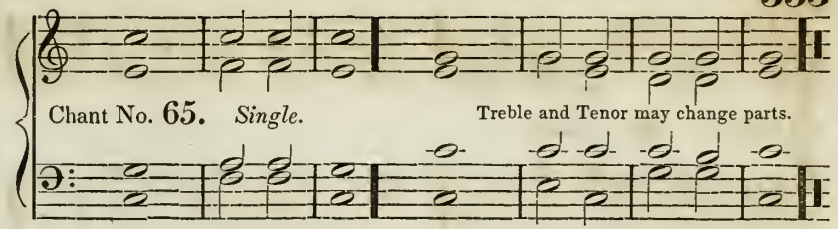
Selection 20. Ps. 93.

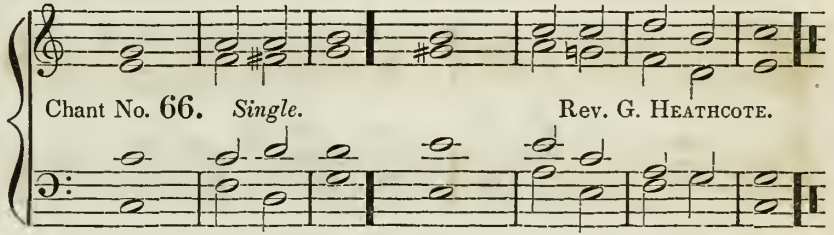
1. The Lord reigneth ; he is | clothed..with | majesty ;
The Lord is clothed with strength, wherewith | he hath | girded..him- | self.
2. The world also | is es- | tablished,
That | it can- | not be | mov-ed.
3. Thy throne is es- | tablished of | old,
Thou | art from | ever- | lasting.
4. The floods have lifted up, O Lord, the floods have lifted | up their | voice ;
The | floods lift | up their | waves.
5. The Lord on high is mightier than the noise of | many | waters ;
Yea, than the mighty | waves of | the — | sea.
6. Thy testimonies are | very | sure ;
Holiness becometh thine | house, O | Lord, for- | ever.

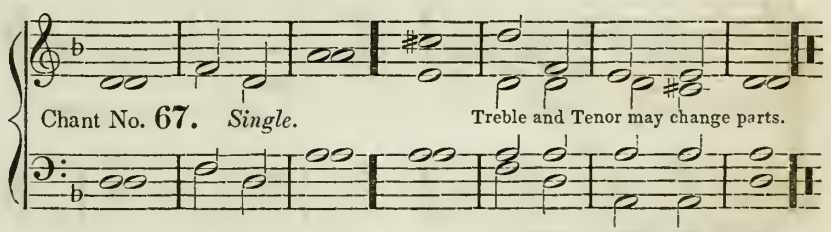
Treble and Tenor may change parts.

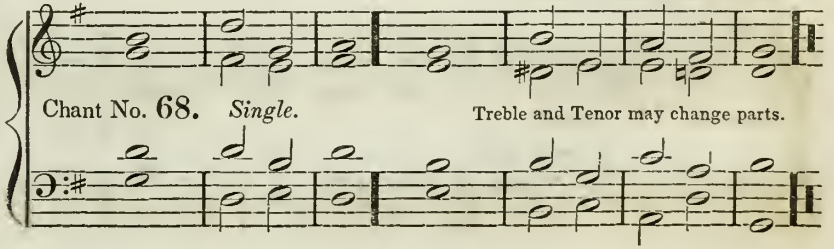
Chant No. 64. *Single.* Dr. Nares.

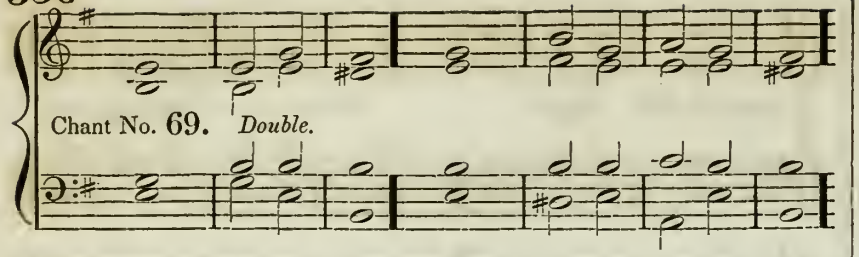


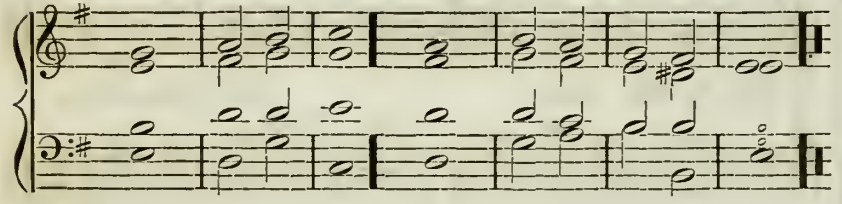
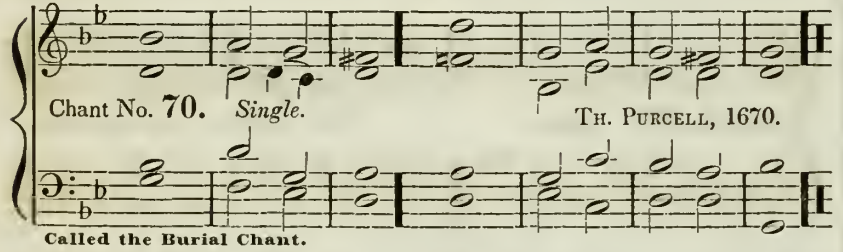
Chant No. 65. *Single.* Treble and Tenor may change parts.

Chant No. 66. *Single.* Rev. G. Heathcote.



Chant No. 67. *Single.* Treble and Tenor may change parts.

Chant No. 68. *Single.* Treble and Tenor may change parts.

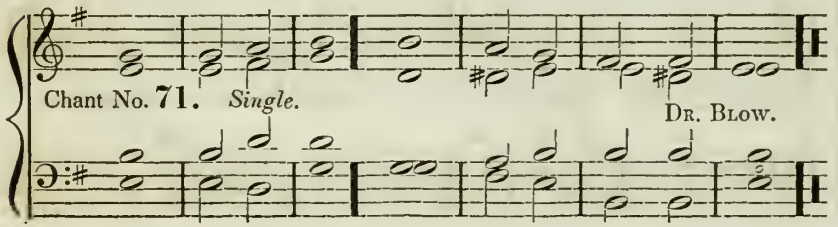




Chant No. 69. *Double.*



Chant No. 70. *Single.* TH. PURCELL, 1670.

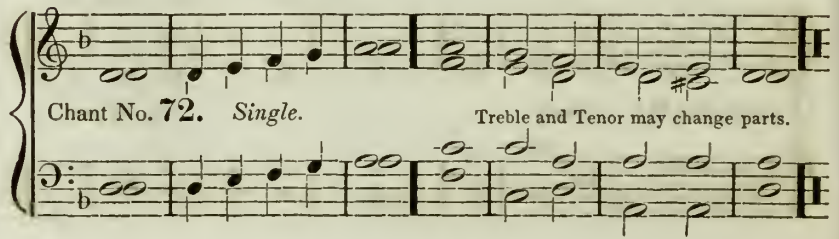
Called the Burial Chant.



Chant No. 71. *Single.* DR. BLOW.

Selection 21. Ps. 90.

1. Lord, thou hast been our | dwelling | place :
   In | all — | gener- | ations.
2. Before the mountains were brought forth, or ever thou hadst formed the earth | and the | world ;
   Even from everlasting to ever- | lasting, | Thou art | God.
3. Thou turnest man | to de- | struction :
   And sayest, Re- | turn ye | children..of | men.
4. For a thousand years in thy sight are but as yesterday | when it..is | passed ;
   And as a | watch in | the — | night.
5. Thou carriest us away as | with a | flood :
   They | are as | a — | sleep.
6. In the morning they are like grass which | groweth | up :
   In the morning it flourisheth, and groweth up ; in the evening it | is cut | down and | withereth.
7. For we are consumed | by thine | anger :
   And by thy | wrath are | we — | troubled.
8. Thou hast set our iniquities be- | fore — | thee :
   Our secret sins in the | light of | thy — | countenance.
9. For all our days are passed away | in thy | wrath :
   We spend our years as a | tale that | is — | told.
10. The days of our years are threescore years and ten ; and if by reason of strength they be | four-score | years :
    Yet is their strength labor and sorrow ; for it is soon cut off | and we | fly a- | way.
11. Who knoweth the power | of thine | anger :
    Even according to thy | fear, so | is thy | wrath.
12. So teach us to | number..our | days :
    That we may apply our | hearts un- | to — | wisdom.



Chant No. 72. *Single.* Treble and Tenor may change parts.

Selection 22. Rev. 14 : 13.

1. Blessed are the dead, who die in the | Lord from | henceforth :
   Yea, saith the Spirit, that they may rest from their labors, | and their | works do | follow them.

Rev. 20 : 6.

2. Blessed and holy is he that hath part in the first resurrection : on such the second death | hath no | power :
   But they shall be priests of God, and of Christ, and shall reign with | him a | thousand | years.

Rev. 1 : 5.

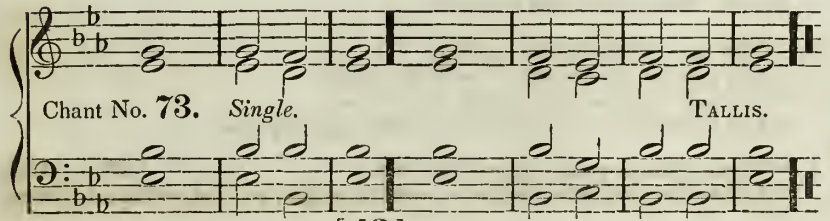
3. Unto him that loved us, and washed us from our sins in his own blood, and hath made us kings and priests to God | and his | Father :
   To him be glory and do- | minion..for- | ever..and | ever.

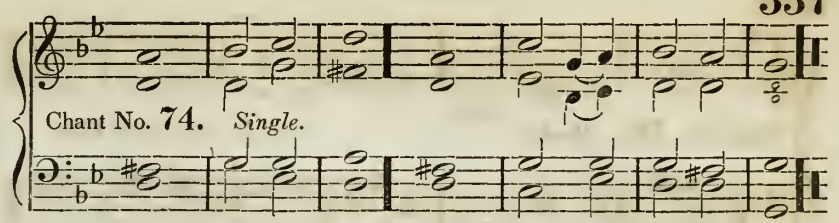
Rev. 14 : 13.

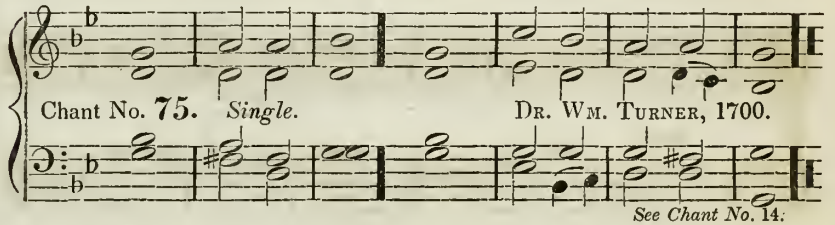
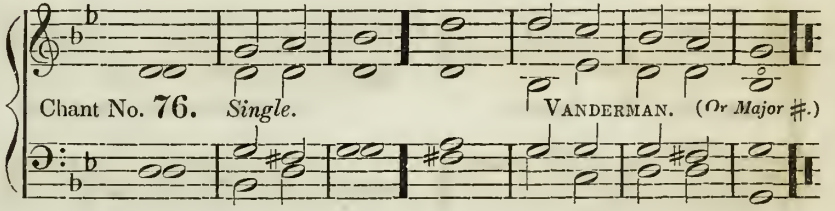
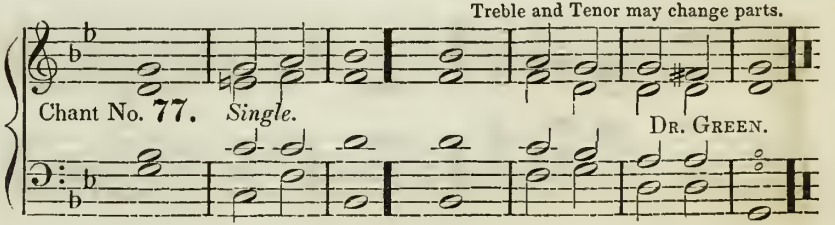
4. Blessed are the dead, who die in the | Lord from | henceforth :
   Yea, saith the Spirit, that they may rest from their labors, | and their | works do | follow them.

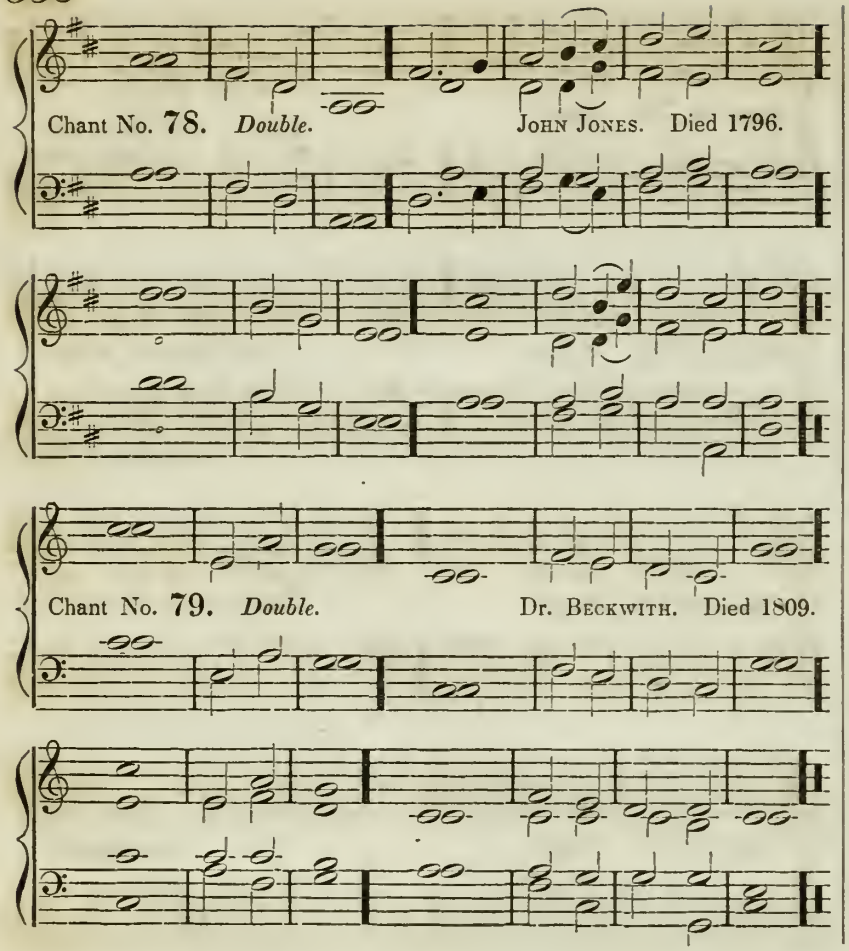
Selection 23.

1. Our days on earth are as a shadow, and there is | none a- | biding ;
   We are but of yesterday, there is but a | step be-tween | us and | death.
2. Man's days are as grass ; as a flower of the field | so he | flourisheth ;
   He appeareth for a little time, and then | vanish- | eth a- | way.
3. Watch, for ye know not what hour your | Lord doth | come ;
   Be ye also ready, for in such an hour as ye think not the | Son of | man — | cometh.
4. It is the Lord ; let him do what | seemeth..him | good :
   The Lord gave, and the Lord hath taken away, and blessed be the | name of | the — | Lord.









Selection 24. Ps. 29.

1. Give unto the Lord, | O ye | mighty :
   Give unto the Lord | glory | and — | strength.
2. Give unto the Lord the glory due | unto..his | name :
   Worship the Lord in the | beauty | of — | holiness.

3. The voice of the Lord is up- | on the | waters :
   The | God of | glory | thundereth :
4. The voice of the | Lord is | powerful :
   The voice of the | Lord is | full of | majesty.

5. The voice of the Lord breaketh the cedars; yea, the Lord breaketh the | cedars..of | Lebanon :
   The voice of the Lord di- | videth..the | flames of | fire.
6. The voice of the Lord shaketh the wilderness, and maketh | bare the | forests :
   And in his temple doth every | one speak | of his | glory.

7. The Lord sitteth up- | on the | flood ;
   Yea, the | Lord..sitteth | King for- | ever.
8. The Lord will give strength | unto..his | people :
   The Lord will | bless his | people..with | peace.

Selection 25. Ps. 50.

1. The mighty God, even the | Lord hath | spoken ; [of.
   And called the earth from the rising of the sun unto the | going | down there-
2. Out of Zion, the per- | fection..of | beauty ;
   Out of | Zion, | God hath | shin-ed.

3. "Offer unto | God thanks- | giving,
   "And pay thy | vows..unto | the Most | High.
4. "And call upon me in the | day of | trouble ;
   "And I will deliver thee, and | thou shalt | glori-fy | me.

5. "Whoso offereth praise | glori-fieth | me : [of — | God.
   "And to him that ordereth his conversation aright, will I show the sal- | vation|

Selection 26. Ps. 33, 1—12.

1. Rejoice in the Lord, | O ye | righteous:
   For praise is | comely | for the | upright.
2. Praise the | Lord with | harp:
   Sing unto him with the psaltery, and an | instru-ment | of ten | strings.

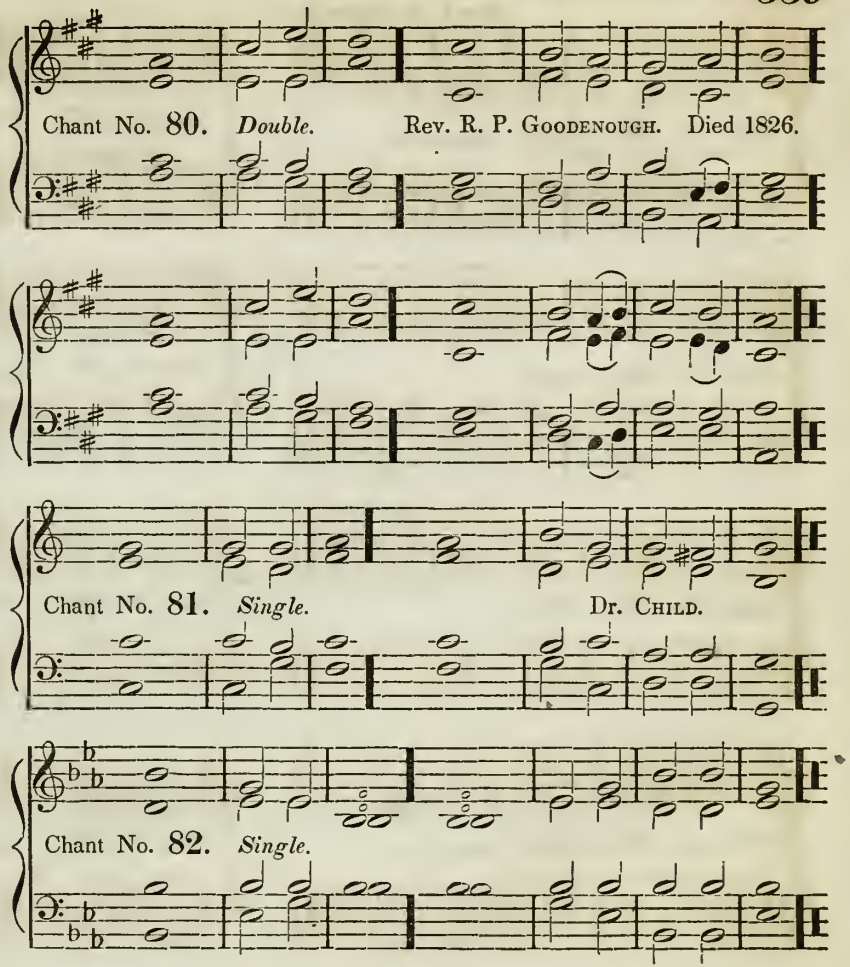
3. Sing unto him | a new | song:
   Play skilfully | with a | loud — | noise.
4. For the word of the | Lord is | right:
   And all his | works are | done in | truth.

5. He loveth righteous- | ness and | judgment:
   The earth is full of the | goodness | of the | Lord.
6. By the word of the Lord were the | heavens | made:
   And all the host of them by the | breath of | his — | mouth.

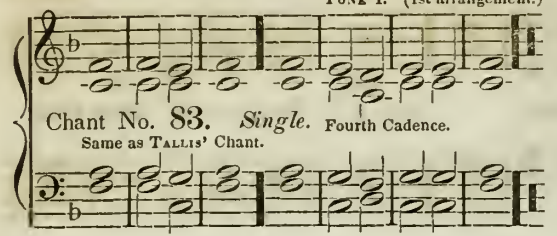
7. He gathereth the waters of the sea together | as an | heap:
   He layeth | up the | depth in | storehouses.
8. Let all the earth | fear the | Lord:
   Let all the inhabitants of the world | stand in | awe of | him.

9. For he spake, and | it was | done:
   He commanded, | and it | stood — | fast.
10. The Lord bringeth the counsel of the | heathen..to | nought:
    He maketh the devices of the | people..of | none ef- | fect.

11. The counsel of the Lord | standeth..for- | ever,
    The thoughts of his | heart to | all gener- | ations.
12. Blessed is the nation whose | God..is the | Lord:
    And the people whom he hath chosen | for his | own in- | heritance.

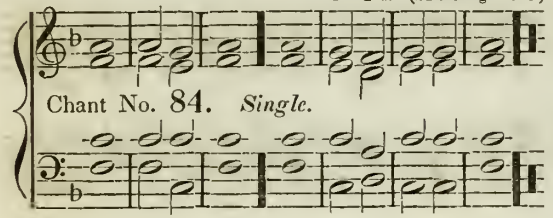


Tone I. (1st arrangement.)



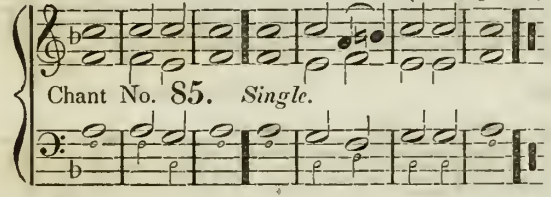
Chant No. 83. *Single.* Fourth Cadence.
Same as Tallis' Chant.

Tone I. (2d arrangement.)



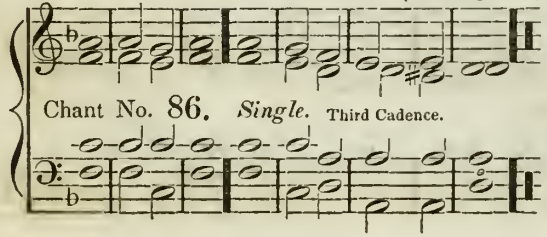
Chant No. 84. *Single.*

Tone I. (3d arrangement.)



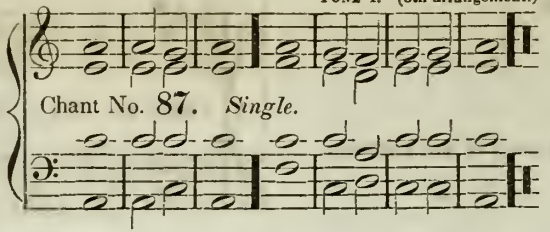
Chant No. 85. *Single.*

Tone I. (4th arrangement.)

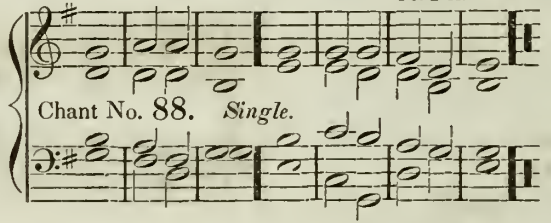


Chant No. 86. *Single.* Third Cadence.

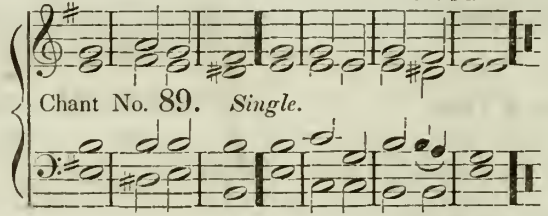
Tone I. (5th arrangement.)



Chant No. 87. *Single.*

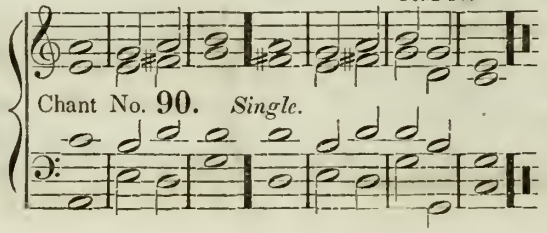
Tone II.

Chant No. 88. *Single.*

Tone III.



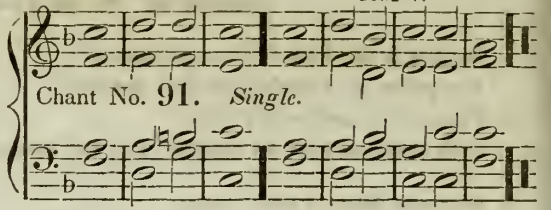
Chant No. 89. *Single.*

Tone IV.



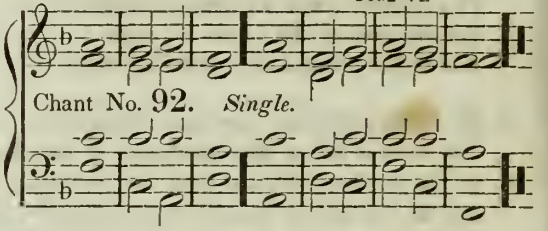
Chant No. 90. *Single.*

Tone V.



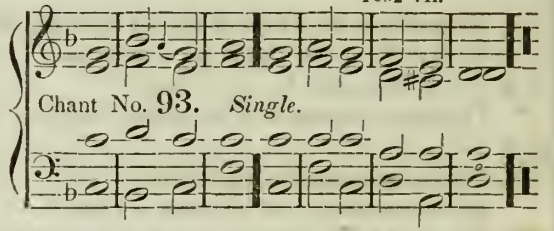
Chant No. 91. *Single.*

Tone VI.



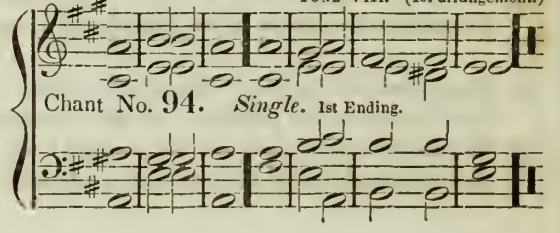
Chant No. 92. *Single.*

Tone VII.



Chant No. 93. *Single.*

Tone VIII. (1st arrangement.)



Chant No. 94. *Single.* 1st Ending.

Tone VIII. (2d arrangement.)

Chant No. 95. *Single.* 2d Ending.

Tone VIII. Irregular.
Called also Mista (mixed), or Peregrina (Foreign) Tone.

Chant No. 96. *Single.* (1st arrangement.)

Tone VIII. Irregular.

Chant No. 97. *Single.* (2d arrangement.)

End of the Gregorian Tones.

Chant No. 98. *Single.*

Chant No. 99. *Single.* From Tallis.

Chant No. 100. *Single.*

Chant No. 101. *Double.* Rev. W. H. Havergal.

Chant No. 102. *Double.* J. Battishill.

Chant No. 103. *Double.*

Selection 27.

HUMBLE DEVOTION.

1. From the recesses of a lowly spirit,
My humble pray'r ascends, O | Father, | hear it!
Borne on the trembling wings of fear and | meekness :..For- | give its | weakness.

2. I know, I feel how mean, and how unworthy
The lowly sacrifice I | pour be- | fore thee :
What can I offer thee, O Thou most | holy !..But | sin and | folly.

3. Lord, in thy sight, who ev'ry bosom viewest,
Cold in our warmest vows, and | vain our | truest ;
Thoughts of a hurrying hour, our lips re- | peat them,..Our | hearts for- | get them.

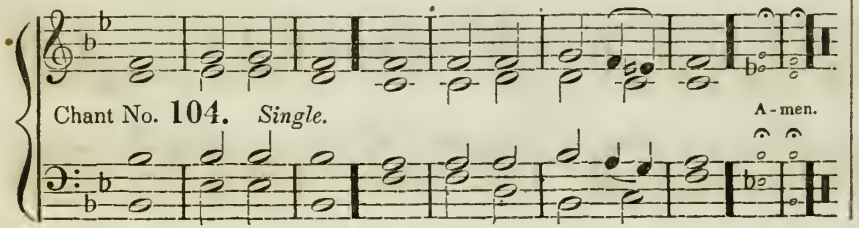
4. We see thy hand, it leads us, it supports us :
We hear thy voice, it | counsels,..and it | courts us ;
And then we turn away ! and still thy | kindness..For- | gives our | blindness !

5. Who can resist thy gentle call, appealing
To ev'ry gen'rous thought and | grateful | feeling !
Oh ! who can hear the accents of thy | mercy,..And | never | love thee.

6. Kind Benefactor ! plant within this bosom
The | seeds of | holiness, || and let them blossom
In fragrance, and in beauty bright and | vernal,..And | spring e- | ternal.

7. Then place them in those everlasting gardens,
Where angels walk, and | seraphs..are the | wardens ;
Where ev'ry flower, brought safe through death's dark | portal,..Be- | comes immortal.

Bowring.



Selection 28.

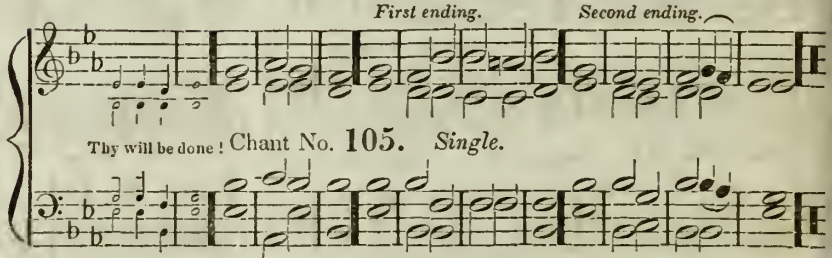
"THY WILL BE DONE."

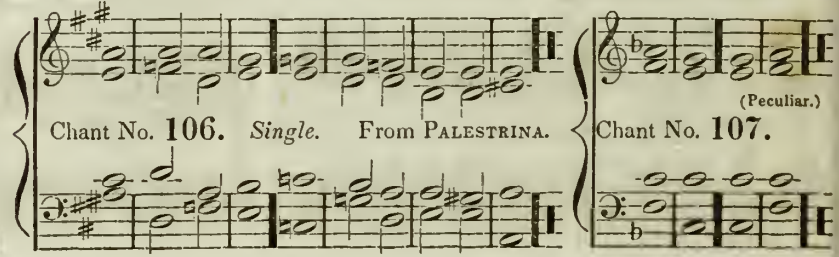
1.
"Thy will be | done !" || In devious way
The hurrying stream of | life may | run ; ||
Yet still our grateful hearts shall | say,
"Thy | will be | done."

2.
"Thy will be | done !" || If o'er us shine
A gladd'ning and a | prosp'rous | sun, ||
This prayer will make it more di- | vine,
"Thy | will be | done."

3.
Second ending.
"Thy will be done !" || Though shrouded o'er
Our | path with | gloom, || one comfort, one
Is ours : to breathe, while we a- | dore,
"Thy | will be | done."

Bowring.



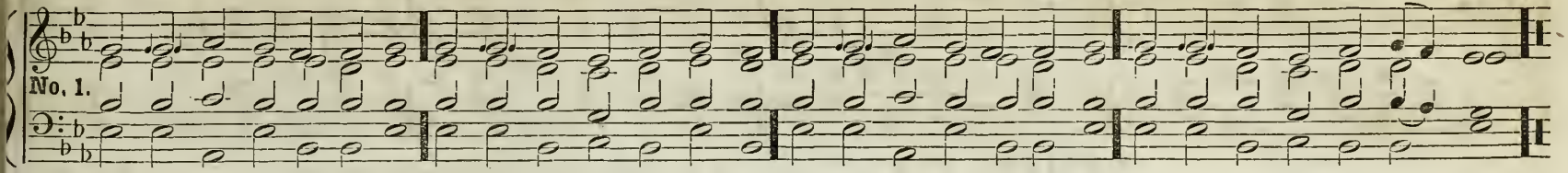


CLEMENT. Sevens.

L. M. by dividing the second note in each line, as indicated by the small notes.

Tone I.

No. 1.



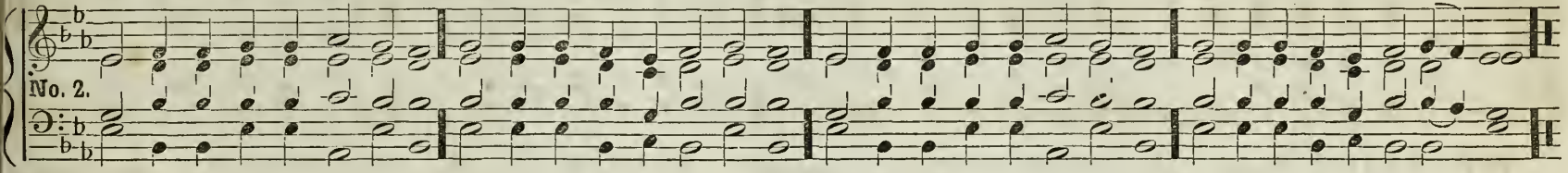
Hamburg (p. 78.) is from this Tone.

IGNATIUS. L. M.

C. M by omitting second and third notes of the second and fourth lines. S. M by omitting the third and fourth notes of the first line, and the second and third notes of the second and fourth lines.

Tone I.

No. 2.

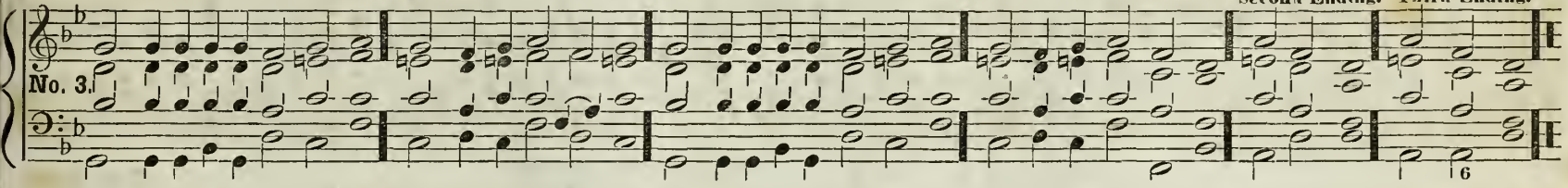


POLYCARP. C. M.

S. M. by omitting the second and third notes of the first line.

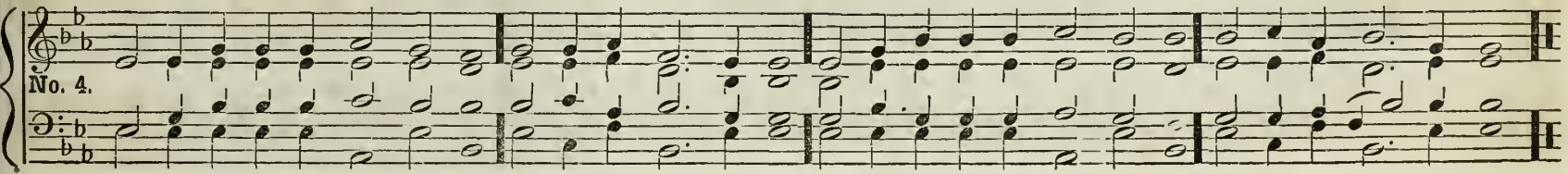
Tone IV.

Second Ending. Third Ending.

No. 3.

MARTYR. C. M.

S. M. by omitting the third and fourth notes of the first line.

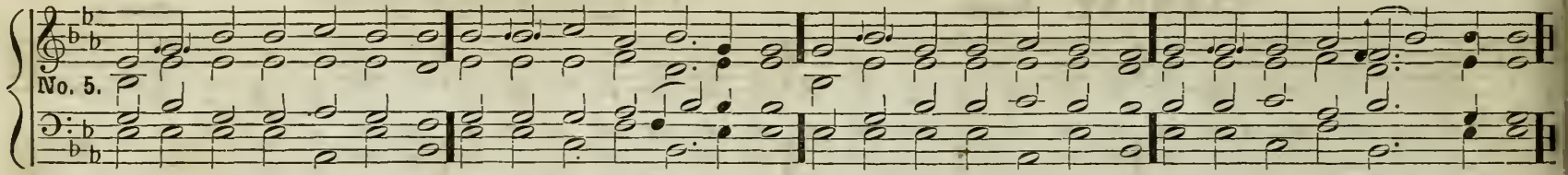
Tone V.

No. 4.

HERMIAS. Sevens.

L. M. by dividing the second note in each line, as indicated by the small notes.

Tone V.

No. 5.

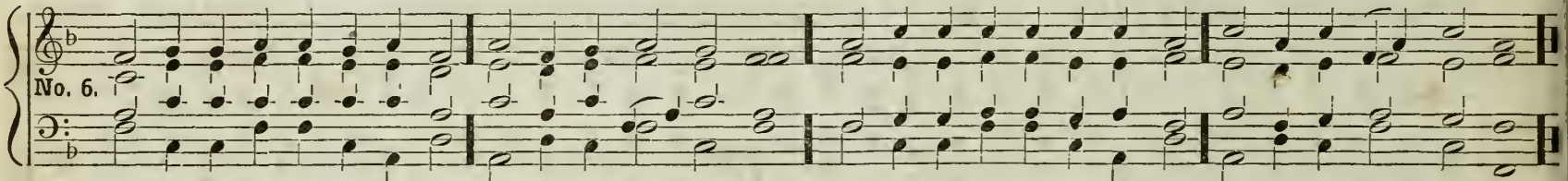


TATIAN. C. M.

S. M. by omitting the third and fourth notes of the first line.

Tone VI.

No. 6.



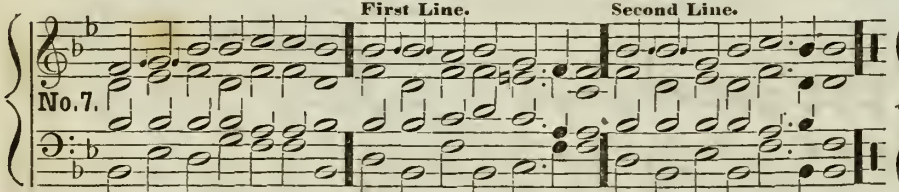
DIONYSIUS. Sevens.

L. M. by a division of the second note in each line, as indicated by the small notes.

Tone VIII.*

First Line. Second Line.

No. 7.



* *Olmutz (p. 163) is from this Tone.*

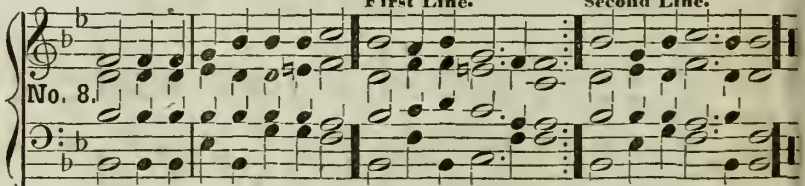
ORIGEN. C. M.

S. M. by omitting second and third notes, in the first line.

Tone VIII.

First Line. Second Line.

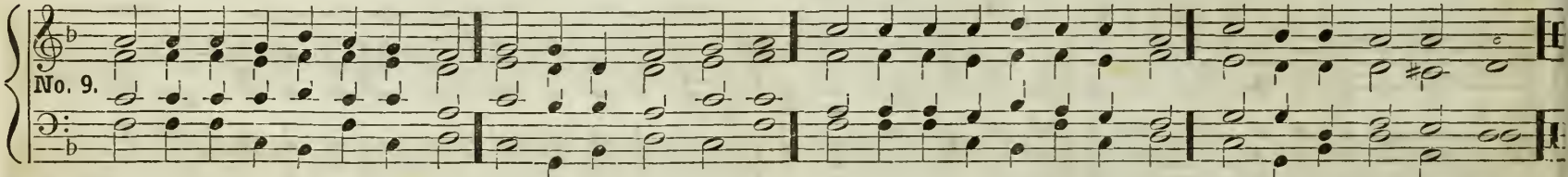
No. 8.



EUSEBIUS. C. M.

L. M. by omitting the second and third notes, in the third line.

Tone VIII.†

No. 9.

† *Irregular, called also Mista, (Mixed), or Peregrina (Foreign) Tone.*

ALPHABETICAL TABLE OF TUNES.

Abbey, ... 300
Abridge, ... 133
Adiz, ... 238
Adria, ... 90
Afton, ... 166
Aikin, ... 39
Ainsworth, . . . 145
Alden, ... 102
Allison, ... 58
All Saints, . . . 72
Alps, ... 85
Ambrose, ... 54
Amora 240
Amsterdam, . . . 224
Anam, ... 182
Anath, ... 106
Andre, ... 37
Anfield, ... 194
Angel's Song, . . 44
Antioch, ... 132
Anvern, ... 66
Aphra, ... 146
Arabia, ... 108
Arad, ... 55
Ariad, ... 100
Ariel, ... 176
Arlington, . . . 129
Arton, ... 44
Ashman, ... 123
Atherton, ... 108
Atna, ... 221
Australia, ... 197
Axton, ... 190
Bacon, ... 42
Badea, ... 156
Barrington, . . . 142
Barby, ... 105
Barcelona, . . . 195
Bartlett, ... 122
Batavia, ... 179
Battishill, ... 104
Bava, ... 49
Bavaria, ... 173
Bedford, ... 103
Beethoven, . . . 83
Belden, ... 173
Belford, ... 244
Benevento, . . . 198
Beninda, ... 244
Bennett, ... 46
Berah, ... 36
Berg, ... 59
Berne, ... 127
Berwick Tune, . . 51
Betah, ... 203
Bethel, ... 91
Bethlehem, . . . 239
Beza, ... 184
Billow, ... 226
Bishop, ... 149
Bolivia, ... 154
Bolton, ... 181
Bonn, ... 159
Bourne, ... 129
Boylston, ... 141
Bowker, ... 36
Brady, ... 165
Brentfield, . . . 40
Brentford, . . . 61
Brimfield, ... 216
Broadwood, . . . 147
Brunswick, . . . 112
Bulkley, ... 40
Burford, ... 125
Bryan, ... 165
Cadiz, ... 209
Caldwell, ... 219
Calver, ... 240
Cambridge, . . . 120
Canandaigua, . . 61
Canfield, ... 137
Canterbury, . . . 115
Canton, ... 65
Carah, ... 36
Carlton, ... 201
Carver, ... 200
Cedron, ... 228
Centerville, . . . 69
Chaffin, ... 141
Chapin, ... 171
Chapman, ... 134
Charlemont, . . . 77
Chase, ... 241
Chester, ... 227
China, ... 124
Choral, ... 57
Churchville, . . . 164
Christmas, . . . 131
Clari, ... 299
Clement, ... 343
Clinton, ... 176
Codman, ... 67
Cole, ... 71
Columbia, ... 216
Concord, ... 303
Conra, ... 162
Conrad, ... 131
Constance, . . . 188
Corfu, ... 174
Coronation, . . . 105
Covert, ... 94
Cowper, ... 130
Cremona, ... 153
Crowell, ... 214
Cyril, ... 59
Dallas, ... 200
Danzi, ... 76
Darley, ... 74
David, ... 100
Darwell, ... 182
Dedham, ... 98
Dennis, ... 169
Dent, ... 136
Devises, ... 97
Dewy, ... 54
Dionysius, . . . 344
Dixon, ... 126
Dorah, ... 36
Dorchester, . . . 123
Dover, ... 168
Downs, ... 130
Duke Street, . . . 82
Dundee, ... 115
Dunbar, ... 164
Dunfermline, . . 116
Durant, ... 64
Dyce, ... 63
Eastham, ... 220
Effel, ... 205
Effen, ... 73
Elijah, ... 128
Eltnor, ... 178
Emberg, ... 239
Eo, ... 221
Ertz, ... 152
Este, ... 140
Eusebeus, . . . 344
Evening, ... 241
Evon, ... 53
Exton, ... 57
Farrant, ... 113
Fawcett, ... 60
Federal Street, . . 67
Fenelon, ... 120
Fenwick, ... 213
Fermo, ... 89
Fisher, ... 60
Fletcher, ... 177
Folsom, ... 234
Ford, ... 41
Foster, ... 177
Forkel, ... 62
Frankfort, . . . 197
French, ... 115
Frenchay, ... 62
Fulton, ... 113
Funeral Thought, . 121
Furth, ... 160
Galitea, ... 143
Geneva, ... 138
Georgia, ... 101
Germany, ... 72
Gibbons, ... 205
Gilead, ... 68
Gilgal, ... 222
Gill, ... 225
Glascow, ... 99
Gloucester, . . . 75
Goodwin, ... 96
Gorton, ... 172
Greenville, . . . 210
Grenoble, ... 186
Guava, ... 158
Guyon, ... 186
Hager, ... 144
Hall, ... 161
Hamburg, ... 78
Hamden, ... 212
Hanley, ... 103
Hanover, ... 233
Hanson, ... 227
Hatfield, ... 124
Haydn, ... 70
Hebron, ... 73
Hereford, ... 168
Henry, ... 114
Hermias, ... 344
Hermon, ... 140
Hewitt, ... 117
Hillsborough, . . 178
Hobart, ... 148
Holland, ... 200
Homer, ... 155
Hopewell, ... 217
Howard, ... 88
Hoyer, ... 146
Ignatius, ... 343
Inverness, ... 110
Iola, ... 135
Iosco, ... 66

Ireland, ... 87
Irenæus, St., . . . 187
Italian Hymn, . . 215
Iva, ... 119
Jeddo, ... 227
Jordan, ... 229
Judith, ... 213
Jura, ... 185
Jurah, ... 55
Kalma, ... 222
Kanwell, ... 230
Kent, ... 116
Kidron, ... 202
Kiel, ... 243
Kingston, ... 98
Knox, ... 110
Laban, ... 143
Lane, ... 170
Lanesboro', . . . 86
Langford, ... 92
Lanza, ... 121
Latimer, ... 95
Latrobe, ... 192
Ledwell, ... 138
Leeds, ... 209
Leghorn, ... 204
Leipsic, ... 84
Lenox, ... 184
Leon, ... 88
Little, ... 206
Little Marlboro', . 162
Lincoln, ... 86
Linley, ... 158
Lisbon, ... 166
Loander, ... 223
London, ... 104
Loring, ... 167
Low Dutch, . . . 115
Lubeck, ... 191
Luther, ... 38
Lutzen, ... 113
Luxemburg, . . . 192
Lyons, ... 233
Majesty, ... 296
Malaga, ... 236
Marlow, ... 117
Mara, ... 216
Martyr, ... 343
Mayence, ... 47
Mayhew, ... 79
Medfield, ... 97
Melrose, ... 96
Melton, ... 232
Migdol, ... 76
Miller, ... 170
Missionary Chant, . 84
Missionary Hymn, . 220
Mix, ... 68
Modena, ... 171
Moland, ... 93
Monmouth, . . . 228
Montague, . . . 231
Morning, ... 217
Mornington, . . . 155
Mount Ephraim, . 297
Mount Vernon, . . 202
Narenza, ... 161
Nashville, ... 172
Nazareth, ... 81
Newbury, ... 188
Newburyport, . . 241
Newton, ... 169
Newton Vill, . . . 232
Noba, ... 93
Norfolk, ... 236
Normal, ... 65
North, ... 130
Northfield, . . . 314
Northwood, . . . 194
Norwalk, ... 181
Novello, ... 109
Nuremburg, . . . 189
Ocean, ... 69
Oldenburg, . . . 191
Old Ten Coms., . . 49
Old 122d, ... 178
Old Hundred, . 48, 49
Olmutz, . . . 163
Olney, ... 168
Oporto, ... 201
Origen, ... 344
Orkney, ... 125
Oron, ... 237
Oxford New, . . . 86
Ozora, ... 63
Page, ... 79
Palestrina, . . . 103
Palermo, ... 157
Parah, ... 145
Park Street, . . . 58
Parma, ... 151
Paulo, ... 218
Peck, ... 167
Pekin, ... 195
Percy, ... 121
Pesaro, ... 112
Petah, ... 83
Peterboro', . . . 92
Petersburg, . . . 37
Peterson, ... 156
Phuvah, ... 111
Playford, ... 39
Pleyel's Hymn, . . 193
Plymouth, ... 43
Polycarp, ... 343
Potosi, ... 189
Portuguese Hymn, . 234
Prague, ... 203
Pratt, ... 153
Psalm 100, . . . 49
Purday, ... 52
Ravenna, ... 211
Reading, ... 64
Rehosal, ... 107
Ridley, ... 174
Richmond, . . . 224
Rink, ... 80
Rochdale, ... 212
Rosa, ... 208
Rosefield, ... 199
Rothwell, ... 78
Rotterdam, . . . 204
St. Ann, ... 85
St. Augustine, . . 81
St. Asaph, . . . 206
St. Bride, ... 144
St. David, ... 118
St. Irenæus, . . . 187
St. Kentigern, . . 207
St. Martin, . . . 91
St. Michael, . . . 148
St. Nicholas, . . . 106
St. Olaves, . . . 80
St. Thomas, . . . 145
Salta, ... 199
Salee, ... 223
Santee, ... 187
Sardis, ... 74
Saugus, ... 180
Savannah, ... 231
Saxony, ... 48
Seasons, ... 41
Seager, ... 163
Shawmut, ... 150
Shalem, ... 50
Sheffield, ... 119
Sheperd, ... 118
Shoel, ... 83
Sicily, ... 202
Silver Street, . . . 142
Sigourney, . . . 73
Solhampton, . . . 43
Soron, ... 52
Sorota, ... 111
Southwell, . . . 148
Spring, ... 235
Stephens, ... 101
Sterling, ... 50
Stevens, ... 47
Stillman, ... 295
Stockholm, . . . 196
Stonefield, . . . 82
Stoneville, . . . 139
Stutgard, ... 196
Surat, ... 190
Swabia, ... 151
Tallis, ... 102
Tallis' Canon, . . 46
Tamworth, . . . 211
Tatian, ... 344
Tenney, ... 92
Thatcher, ... 147
Theodora, ... 189
The Old Hundredth, 48
Theresa, ... 183
Thonon, ... 183
Ulea, ... 183
Uton, ... 56
Urbanna, ... 180
Uxbridge, ... 59
Victory, ... 314
Viner, ... 89
Vinford, ... 136
Viotti, ... 56
Waldo, ... 159
Walney, ... 99
Ward, ... 77
Warren, ... 132
Warrington, . . . 38
Warwick, ... 135
Watchman, . . . 149
Weld, ... 94
Wells, ... 51
West, ... 150
Westfield, ... 45
Westminster, . . . 152
Whiteland, . . . 42
Wilder, ... 139
Wilke, ... 90
Williams, ... 154
Wilmington, . . . 176
Wilmot, ... 210
Wiltshire, ... 126
Windham, . . . 68
Windsor, ... 118
Winter, ... 110
Woodford, . . . 217
Woodstock, . . . 218
Worms, ... 71
Worthing, ... 208
York, ... 114
Zamora, ... 215
Zara, ... 226
Zebah, ... 45
Zerah, ... 87
Zion, ... 213
Zong, ... 219
Zurin, ... 51

METRICAL INDEX.

Long Metre.
Iambic, 8, 8, 8, 8.

Aikin,....39
Allison,....58
All Saints,....72
Ambrose....54
Angel's Song,....44
Andre,....37
Anvern,....66
Arad....55
Arton,....44
Bacon,....42
Bava,....49
Beethoven,....83
Bennett,....46
Berah,....36
Berg,....59
Berwick Tune,....51
Bolton,....181
Bowker,....36
Brentfield,....40
Brontford,....61
Bulkley,....40
Canandagua,....61
Canton,....65
Carah,....36
Cedron,....228
Centerville,....69
Charlemont,....77
Chester,....227
Choral,....57
Clement, (Gregorian,) 343
Codman,....67
Cole,....71
Cyril,....59
Danzi,....76
Darley,....74
Dewy,....54
Dionysius, (Gregorian,) 343
Dorah,....36
Duke Street,....82
Durant,....64
Dyce,....63
Effen,....73
Evon,....53
Exton,....57
Fawcett,....60
Federal Street,....67
Fisher,....60
Ford,....41
Forkel, (Double,)....62
Frenchay,....62
Germany,....72
Gilead,....68
Gloucester, (Double)75
Hamburg, (Gregorian,) 78
Hanson,....227
Haydn, (Double,)....70
Hebron,....73
Hermias, (Gregorian,) 344
Ignatius, (Gregorian,) 343
Iosco,....66
Jurah,....55
Leipsic,....84
Luther,....38
Mayence,....47
Mayhew,....79
Migdol,....76
Missionary Chant,....84
Mix,....68
Monmouth, (Double,) 223
Nazareth,....81
Newton Vill,....232
Ocean, (Double,)....69
Old Hundred,....48
Old Hundred, (Ravenscroft's)....49
Old Ten Commandments Tune,....49
Ozora,....63
Page,....79
Park Street,....58
Petah,....83
Petersburg,....37
Pesaro,....112
Playford,....39
Plymouth,....43
Psalm 100,....49
Purday, (Double,)....52
Reading,....64
Rink,....80
Rosefield, (61,)....199
Rothwell,....78
Sardis, (Double,)....74
St. Augustine,....81
St. Olaves....80
Seasons,....41
Shalem,....50
Shoel,....83
Sigourney,....73
Solhampton,....43
Soron,....52
Sterling,....50
Stevens....47
Stonefield,....82
Tallis' Canon,....46
The Old Hundredth.43
The Old Hundredth, (Ravenscroft's)....49
Uton,....56
Uxbridge,....59
Viotti,....56
Walney,....99
Ward,....77
Warrington,....38
Wells,....51
West,....45
Westminster,....152
Windham....63
Whiteland,....42
Worms,....71
Zebah,....45
Zurin,....51

Common Metre.
Iambic, 8, 6, 8, 6.

Abridge,....133
Abbey,....300
Adria, (Double,)....90
Alden,....102
Alps,....85
Anath,....106
Antioch,....132
Arabia, (Double,)....108
Ariad,....100
Arlington,....129
Ashman,....123
Atherton,....108
Barby,....105
Bartlett, (Double,).122
Battishill,....104
Bedford,....103
Belford,....244
Berne, (Double,)....127
Bethel,....91
Bethlehem,....239
Bolton,....181
Bourne,....129
Brunswick,....112
Burford,....125
Cambridge,....120
Canfield, (Double,) 137
Canterbury,....115
Chapman, (Double,)134
Chase,....241
China,....124
Christmas,....131
Churchville, (Double,) 164
Conrad,....131
Coronation,....105
Covert,....94
Cowper,....130
David,....100
Dedham,....93
Dent, (Double,)....136
Devises,....97
Dixon,....126
Dorchester,....123
Downs,....130
Dundee,....115
Dunfermline,....116
Elijah, (Double,) ..128
Este,....140
Eusebeus (Gregorian,) 344
Farrant,....113
Fenelon,....120
Fermo,....89
Funeral Thought,..121
French,....115
Fulton,....113
Geneva,....138
Georgia,....101
Glascow,....99
Goodwin,....96
Hanley,....103
Hatfield, (Double,) 124
Henry,....114
Hermon,....140
Hewitt, (Double,)..117
Howard,....88
Ignatius, (Gregorian,) 343
Inverness,....110
Iola,....135
Ireland,....87
Iva,....119
Jordan, (Double,)..229
Kent,....116
Kingston,....98
Knox,....110
Lanesboro',....86
Langford,....92
Lanza,....121
Latimer,....95
Ledwell,....138
Leon,....88
Lincoln,....86
London,....104
Low Dutch,....115
Lutzen,....113
Majesty, (Double,).296
Marlow,....117
Martyr, (Gregorian,) 343
Medfield,....97
Melrose,....96
Moland,....93
Mornington ,....155
Noba,....93
North,....130
Northfield,....314
Novello,....109
Origen, (Gregorian,) 344
Orkney,....125
Oxford New,....86
Ozora,....63
Palermo, (Double,).157
Palestrina,....103
Parma,....151
Percy,....121
Pesaro,....112
Peterborough,....92
Phurah,....111
Polycarp, (Gregorian,) 343
Rehosal,....107
St. Ann,....85
St. David,....118
St. Martin,....91
St. Nicholas,....106
Saugus,....180
Sheffield,....119
Sheperd, (Double,).118
Sorota,....111
Stephens,....101
Sterling,....50
Stoneville,....139
Tallis,....102
Tatian, (Gregorian,) 344
Tenney,....92
Urbanna,....180
Victory,....314
Viner,....89
Vinford, (Double,).136
Walney,....99
Warren, (Double,).132
Warwick,....135
Weld,....94
Westminster,....152
Wilder,....139
Wilke,....90
Wiltshire,....126
Windsor,....118
Winter,....110
York,....114
Zerah,....87

Short Metre.
Iambic, 6, 6, 8, 6.

Afton,....166
Ainsworth,....145
Aphra,....146
Badea,....156
Barrington,....142
Bishop,....149
Bolivia,....154
Bolton,....181
Bonn,....159.
Boylston,....141
Brady,....165
Broadwood,....147
Bryan,....165
Chaffin,....141
Chapin,....171
Churchville, (Double,) 164
Clari,....299
Concord,....303
Conra, (Double,)....162
Cremona,....153
Dennis,....169
Dover,....168
Dunbar,....164
Ertz,....152
Eusebius, (Gregorian,) 344
Furth, (Double,)....160
Galitea,....143
Gorton,....172
Guava,....158
Hager,....144
Hall,....161
Hereford,....168
Hobart,....148
Homer,....155
Hoyer,....146
Ignatius, (Gregorian,) 343
Laban,....143
Lane,....170
Linley,....158
Little Malborough,.162
Lisbon,....166
Loring,....167
Martyr, (Gregorian,) 343
Miller,....170
Modena,....171
Mount Ephraim,...297
Mornington,....155
Narenza,....161
Newton,....169
Normal,....65
Olmutz, (Gregorian,) 163
Olney,....168
Origen, (Gregorian,) 344
Ozora,....63
Palermo, (Double,).157
Parah,....145
Parma,....151
Peck,....167
Peterson,....156
Polycarp, (Gregorian,) 343
Pratt,....153
St. Bride,....144
St. Michael,....148
St. Thomas,....145
Seager, (Double,)..163
Shawmut,....150
Silver Street,....142
Southwell,....148
Sterling,....50
Swabia,....151
Tatian, (Gregorian,)344
Thatcher,....147
Waldo, (Double,)..159

Watchman, ...149
West, ...150
Westminster, ...152
Williams, ...154

Long Particular Metre.
Iambic, 8, 8, 8; 8, 8, 8.
Bavaria, ...173
Belden, ...173
Corfu, ...174
Nashville, ...172
Ridley, ...174

Common Particular Metre.
Iambic, 8, 8, 6; 8, 8, 6
Ariel, ...176
Clinton, ...176
Fletcher, ...177
Foster, ...177
Wilmington, ...176

Short Particular Metre.
Iambic, 6,6,8; 6,6,8.
Batavia, ...179
Eltnor, ...178
Hillsborough, ...178
Old 122d, ...178

Common Hallelujah Metre.
Iambic, 8, 6, 8, 6, 8, 8.
Saugus, ...180
Urbanna, ...180

Short Hallelujah Metre.
Iambic, 6, 6, 8, 6, 8, 8.
Bolton, ...181

Hallelujah Metre.
Iambic, 6, 6, 6, 6, 8, 8.
Anam, ...182
Beza, ...184
Constance, ...188
Darwell, ...182
Grenoble, ...186
Guyon, ...186
Irenaeus, St. 187
Lenox, ...184
Jura, ...185
Newbury, ...188
Norwalk, ...181
Santee, ...187
St. Ireneaus, ...187
Theresa, ...183
Thonon, ...183
Ulea, ...183

Sevens Metre.
Trochaic, 7, 7, 7, 7.
Anfield, ...194
Australia, ...197
Axton, (Double,) ...190
Barcelona, ...195
Benevento, (Double,) 193
Cadiz, (Double,) ...209
Carver, ...209
Clement, ...343
Dallas, ...200
Dionysius, ...344
Effel, (6 l,) 205
Hermias, ...344
Kidron, ...202
Latrobe, ...192
Leghorn, ...204
Lubeck, ...191
Luxemburg, ...192
Morning, (Double,) 217
Northwood, ...194
Nuremburg, ...189
Oldenburg, ...191
Oporto, ...201
Pekin, ...195
Pleyel's Hymn, ...193
Potosi, ...189
Rosefield, ...199
Rotterdam 204
Salta, (6 l,) 199
Sicily, ...202
Stockholm, (Double.) 196
Surat, ...190
Theodora, ...189

8s & 7s Metre.
Trochaic, 8, 7, 8, 7.
Anfield, ...194
Australia, ...197
Betah, ...203
Cadiz, ...209
Carlton, ...201
Carver, ...200
Dallas, ...200
Frankfort, ...197
Gibbons, ...205
Greenville, (Double) 210
Holland, ...200
Kidron, ...202
Leeds, ...209
Leghorn, ...204
Little, (Double,) ...206
Lubeck, ...191
Mount Vernon, ...202
Oporto, ...201
Prague, ...203
Ravenna, (6 l,) 211
Rosa, (Double,) 208
Rotterdam, ...204
Sicily, ...202
Stillman, ...295
Stutgard 196
St. Asaph, (6 l,) ...206
St. Kentigern, ...207
Wilmot. 210
Worthing, ...208

8s, 7s, & 7s.
Trochaic, 8, 7, 8, 7, 7, 7.
Salta, ...199

8s, 7s, & 4 Metre.
Trochaic, 8, 7, 8, 7, 4, 7.
Fenwick, ...213
Frankfort, ...197
Hamden, ...212
Judith, ...213
Leeds, ...209
Leghorn, ...204
Lubeck, ...191
Ravenna, ...211
Rochdale, ...212
Rotterdam, ...204
Sicily, ...202
St. Asaph, ...206
Stutgard, ...196
Tamworth, ...211
Worthing, ...203
Zion, ...213

4s & 6s Metre.
Iambic, 4, 6, 4, 6.
Calver, ...240

5s & 6s Metre.
Anapestic, 5 5 5 5; 6 5 6 5,
Hanover, ...233
Lyons, ...233

5s & 7s Metre.
Dactylic, 5, 5, 7, 5, 5, 7.
Oron, ...237

5s & 8s Metre.
Anapestic, 5, 5, 8; 5, 5, 8.
Bethlehem, ...239

5s & 11s Metre.
Anapestic, 5 5 5 11; 5 5 5 11.
Crowell, ...214

6s & 4s Metre.
Iambic, 6, 4, 6, 4.
To-day the Saviour, 214

6s & 4s Metre.
Iambic, 6, 6, 4; 6, 6, 4.
Mara, ...216

6s & 4s Metre.
The most common 6s & 4s.
Iambic, 6, 6, 4; 6, 6, 6, 4.
Brimfield, ...216
Columbia, ...216
Italian Hymn, ...215
Zamora, ...215

6s & 4s Metre.
Mixed, 6, 4, 6, 4; 4, 4, 6, 4.
Newburyport, ...241

6s & 5s Metre.
Iambic, 6, 5, 6, 5; 6, 6, 6, 5.
Hopewell, ...217

6s, & 5s Metre.
Iambic, 6, 5, 6, 5; 6, 6, 6, 5,
Morning, ...217

6s & 5s Metre.
Trochaic, 6,5,6,5; 6,5,6,5,
Woodford, ...217

6s Metre.
Iambic, 6, 6, 6, 6.
Jeddo, ...227
Modena, ...171
Zong, (Double,) ...219

6s, 7s, & 8s, Metre.
Iambic, 6, 7, 8, 7; 6, 7, 8, 7.
Caldwell, ...219

6s, 8s, & 4s, Metre.
Iambic, 6, 6, 8, 4; 6, 6, 8, 4.
Palermo, ...157
Waldo, ...159

6s & 10s Metre.
Iambic, 6, 6, 10; 6, 6, 10.
Hillsborough, ...178

7s & 5s Metre.
Trochaic, 7,7,7,5; 7,7,7,5.
Axton, ...190

7s & 5s Metre.
Trochaic, 7, 5, 7, 5.
Pekin, ...195
Surat, ...190

7s & 5s Metre.
Trochaic, 7,5,7,5; 7,5,7,5.
Woodstock, ...218

7s & 6s Metre.
Iambic, 7, 6, 7, 6; 7, 6, 7, 6.
Atna, ...221
Eastham, ...220
Eo, ...221
Missionary Hymn, .220
Parlo, ...218
Zong, ...219

7s & 6s Metre.
Mixed, 7, 6, 7, 6, 7, 6, 7, 6.
Gilgal, ...222
Loanda, ...223
Richmond, ...224
Salee, ...223

7s, 6, & 8 Metre.
Mixed, 7, 6, 7, 6, 8, 7, 7, 6.
Amsterdam, ...224
Gilgal, ...222
Loanda, ...223
Salee, ...223

7, 6s, & 8 Metre.
Mixed, 7, 6, 8, 6.
Belford, ...244

7s & 8s Metre.
Iambic, 7, 7, 8, 7, 7, 7, 8, 7.
Gill, ...225

7s & 8s Metre.
Trochaic, 7,7,7,7,8,8,8,8.
Beninda, ...244

8s & 4 Metre.
Iambic, 8, 8, 8, 4.
Chester, ...227
Hanson, ...227

8s & 4s Metre.
Mixed, 8, 4, 8, 4, 8, 8, 8, 4.
Zarah, ...226
Evening, ...241

8, 3s, & 6 Metre.
Trochaic, 8, 3, 3, 6.
Kalma, ...222

8s & 4 Metre.
Iambic, 8, 8, 4, 8, 8.
Cedron, ...228

8s & 6s Metre.
Iambic, 8, 6, 8, 8, 6.
Chase, ...241
Lanesboro', ...86

8s & 6s Metre.
Iambic, 8, 6, 8, 6, 8, 8, 8, 6.
Jordan, ...229

8s, 7 & 4 Metre.
Trocbaic, 8, 7, 8, 4.
Billow, ...226

8s 7s & 6s Metre.
Mixed, 8, 7, 8, 7, 6, 6, 6.
Kiel, ...243

8s & 7s Metre.
Iambic, 8, 7, 8, 7.
Frenchay, ...62

8s & 7s Metre.
Iambic, 8, 7, 8, 7, 8, 8, 7.
Monmouth, ...228

8s Metre.
Anapestic, 8, 8, 8, 8.
Jeddo, ...227
Kanwell, (Double,) 230
Spring, ...235
Reading, ...64
Centerville, ...69

8s Metre.
Trocbaic, 8, 8, 8, 8.
Prague, ...203

8s Metre.
Trochaic, 8,8,8,8,8,8,8,8.
Little 206

8s & 9s Metre.
Anapestic, 8,9,8,9,8,9,8,9.
Kanwell, ...230

8s & 10s Metre.
Iambic, 8, 8, 10, 10.
Frenchay, ...62

10s Metre.
Iambic, 10, 10, 10, 10,
Melton, ...232
Montague, ...231
Savannah, ...231

10s & 11s Metre.
Anapestic, 10, 10, 11, 11.
Amora, ...240
Hanover, ...233
Lyons, ...233
Malaga, ...236
Portuguese Hymn, .234

10s & 11s Metre.
Iambic, 10,10,10,10.11,11.
Montague, ...231

11s & 8s Metre.
Anapestic, 11, 8, 11, 8.
Bethlehem, ...239
Malaga, ...236

11s & 8s Metre.
Iambic, 11, 8, 11, 8.
Emberg, ...239

11s & 10s Metre.
Dactylic, 11, 10, 11, 10.
Folsom, ...234

11s Metre.
Anapestic, 11, 11, 11, 11.
Amora, ...240
Malaga, ...236
Newton Vill, ...232
Norfolk, ...236
Portuguese Hymn, .234

12s & 11s Metre.
Anapestic, 12, 11, 12, 11.
Adiz, ...238
Newton Vill, ...232

12s 11 & 8 Metre.
Anapestic, 12, 11, 12, 8.
Malaga, ...236
Portuguese Hymn, .234

12s Metre.
Anapestic, 12, 12, 12, 12.
Adiz, ...238

INDEX TO THE ANTHEMS, OCCASIONAL AND SET PIECES.

All nations whom thou hast made....274
Arise, O Lord, into....265
As pants the hart....260
Behold, bless ye the Lord....307
Blessed be the Lord God....256
Come, ye disconsolate....242
From the recesses....342
Gloria in Excelsis....302
Glory be to God on high....302
Glory be to the Father....283
God so loved the world....278
Hallelujah chorus....310
How beautiful upon....286
How lovely are thy dwellings....294
I love them that love me....249
In the multitude of thy mercies....290
I will arise....245
I was glad....268
Let every heart rejoice....300
Light of those....298
Make a joyful noise....281
My Shepherd will supply....254
O Lord, open thou my lips....261
O render thanks....295
Oh! how lovely....284
Oh! that men....305
Our Father, who art....299
Peace, humbled soul....242
Pray for the peace....297
Praise the Lord, O Jerusalem....304
Savior, source of every blessing....298
The breaking waves....301
The Lord descended....296
The Lord's prayer....299
Thy will be done....342
Turn us, O Lord....246
Unless the Lord....290

INDEX TO THE CANTICLES AND SCRIPTURAL SELECTIONS FOR CHANTING.

Benedic, anima mea....323
Benedictus....319
Blessed be the Lord God....319
Blessed be the Lord God....331
Blessed are the dead....337
Blessed be thou....333
Blessed is the man....326
Bonum est confiteri....321
Cantate Domino....320
Deus misereatur....322
Give ear to my words....326
Give unto the Lord....338
Gloria in Excelsis....316
Glory be to God on high....316
God, be merciful....322, 332
God is our refuge....328
I love the Lord....327
It is a good thing....321, 331
I will lift up....325
Jubilate Deo....318
Lord, thou hast been our dwelling-place....336
Lord, who shall abide....329
Make a joyful noise....330
O be joyful in the Lord....318
O come let us sing....315
O give thanks....333
O Lord, our Lord....329
O sing unto the Lord....320, 329, 330
Our days on earth....337
Praise the Lord, O my soul....323
Pray for the peace....297
Rejoice in the Lord....339
Te Deum....317
The heavens declare....324
The Lord is my Shepherd....325
The Lord reigneth....334, 335
The mighty Lord....338
Venite, exultemus Domino....315
We praise thee, O God....317

INDEX TO HYMNS OF PARTICULAR METRE.

All ye nations, praise the Lord....195
Along the banks....232
Again the day returns....231
Another year has told....240
Behold how the Lord....239
Be joyful in God....236
Beyond where Cedron's....228
Blest be thou, O God of Israel....207
Blessed be thy name forever....203
Blest who with generous pity....199
Bless our God, his grace....211
Brightest and best of the....234
Brightness of the Father's glory....203
Brother, thou art gone....244
Child of sin and sorrow....241
Christ, whose glory fills....199
Come, let us anew....214
Come, thou Almighty King....215
Come, saints, and adore him....240
Come, ye disconsolate....242
Crown his head....203
Create, O God, my powers....227
Daughter of Zion!....234
Dread Jehovah! God of nations....196, 200
Ere I sleep....222
Far from mortal cares....210
Flung to the heedless....219
Forgive my folly....237
From the cross....199
From Greenland's icy mountains....220
From the recesses of....342
Give glory to God....236
Give thanks to God....187
Glory to God on high....216
Glorious things of thee....208
God, that madest....241
God of evening and of....226
God bless our native land....216
God is our refuge....177
God is goodness....191
Gracious Lord, disclose....189
Great God! what do I see....228
Guide me, O thou....212
Hail, everlasting spring....182
Hark! what unseen....200
Hark! the sound of gladness....217
Hark! hark! a shout....219
Hark! hark! the gospel trumpet....227
Hark! the notes of angels....295

Heavenly Father! sovereign Lord....193
Heirs of an immortal crown....190
Head of the church triumphant....225
He reigns! the Lord....228
How pleasing is the voice....184
House of our God....231
How wondrous and great....233
How long, dear Savior....314
I did in heart rejoice....178
I'll praise my Maker....173, 174
I love the Lord....180
I would not live alway....236
Jehovah is King....64
Jesus, Savior of my soul....196
Join all the names....182
Keep me, Savior....200
Let every heart rejoice....300
Let us with a joyful mind....197, 191
Lift not thou....244
Light of those....204, 298
Lord, thou hast won....175
Lord of the worlds above....181, 184
Lord, I lift my voice....189
Lord, thy church hath seen....195
Lord, I am not proud in heart....195
Lord of hosts, how lovely fair....201
Lord, dismiss us....202
Lo! he comes....206
Lo! the Lord Jehovah liveth....210
Lord divine....206
Lowly and solemn be....216
Mark the virtuous man....195
No war nor battle's sound....178
Not to our names....231
Now shall my hand....314
O Zion, tune....188
O come, let us sing....227, 69
O praise ye the Lord!....233
Oh, thou that hearest....175
Oh, could I sing....176
Oh, how blest the man....202
One smile, one gracious smile....181
One there is above all others....208
Onward speed....218
On the mountain's top....213
Peace, humbled soul....242
Praise to God!....189
Praise the Savior!....201
Praise to thee....209
Praise ye Jehovah's name....215
Praise the Lord, who reigns....222, 223
Rise, my soul....223, 224
Rock of Ages!....205
Roll on, thou mighty ocean....220
Savior, source of every blessing....204, 209, 298
Search my heart....192
See, day light is fading....232
See, from Zion's sacred mountains....213
Sing hallelujah!....229
Sister, thou wast mild....202
Softly now the light....194
Star of peace....220
Sweet the time....194
Teach me, O Lord....205
The God of Abraham praise....157, 159
The Lord Jehovah reigns....178, 179
The festal morn....177
The gloomy night....218
The Lord is our Shepherd....232
The winter is over....235
The Prince of salvation....236
The voice of free grace....238
The Lord is great....239
There is a calm....293
There is an hour....241
Thy glories, mighty God....183
Thy will be done....342
Thou art gone....238
Thou Shepherd of Israel....230
Through thy protecting care....217
To God I lift my eyes....182, 186
To spend one sacred day....188
To thy pastures....190
To-day the Savior calls....214
To thee my God and Savior....221
To the hills I lift....224
To our Redeemer's glorious name....239
Tossed no more on life's....213
Watchman, onward....243
Weep not for the saint....230
When I can trust my all....180
When shall we meet....217
When shall the voice....221
While with ceaseless course....198
Wide, ye heavenly gates....190
Who, O Lord, when life is o'er....192
Ye saints and servants....173
Ye children which....174
Ye dying sons of men....183
Ye tribes of Adam, join....185
Ye boundless realms of joy....187
Ye holy angels bright....227, 230
Ye servants of God....234
Yes! the Redeemer rose....186
Zion's King shall reign....197

INDEX TO HYMNS OF LONG, COMMON AND SHORT METRE.

All hail the great....105
All people that....49
All ye who serve the Lord....106
According to thy word....162
Another day is past....171
And will the God of grace....148
Arise! Arise!....71
Awake, my glory....59
Awake, my soul....130, 131, 138
Be thou exalted, O my God....79
Be thou, O God, exalted high....48
Behold the morning sun....171
Behold the lofty sky....153
Bless, O my soul....51
Blest be the Lord....55
Blest are the humble....59
Blest are the meek....83
Blest are the souls....124
Blest are the undefiled....139
Blest be the tie....158
Broad is the road....68
Come, smiling hope....38
Come, dearest Lord....42

Come magnify....46
Come, O my soul....79
Come, ye that know....117
Come, let us lift....124
Come, sound his praise....142
Consider all....120, 125
Defend me, Lord....151
Early, my God....86
Exalt the Lord....156
Father of mercies....123
From all that dwell....60
From earliest dawn....152
From lowest depths....144
Give thanks to God, invoke....113
Give thanks to God, the Sovereign....104, 110
Glory, honor, praise and power....95
Glad was my heart....162
God in his earthly....45
Great Sun of righteousness....49
Great God, indulge....57
Great God, attend....79
Great is the Lord, our souls....86
Great is the Lord....168
Happy the man....62, 64
Hark from the tombs....121
He that within....99
Hear me, O God....131
He who hath made....54
High o'er the heavens....39
Ho! every one....73
How pleasant, how....74
How shall the young....135
How beauteous are....157
How gentle God's commands....169
How long, dear Savior....314
I hear thy word....155
I love thy kingdom....160
I love the Lord....90, 111
I lift my soul....148, 154
Indulgent Lord....44
In chariots and on....108
Is this the kind return....143
I waited meekly....108
Jehovah reigns, your tribute....43
Jehovah reigns, his throne....50
Jehovah reigns, he dwells....76
Jehovah in thy strength....145
Jesus the Conqueror....146, 166
Jesus demands the voice....37
Joy to the world....132
Judge me, O Lord....41
Kingdoms and thrones....78
Let Zion and her....62
Let every tongue....104
Let all the just....109, 111
Let not despair....115
Let songs of endless....146
Let children hear....113
Life is the time....51
Long as I live....85, 119
Lord, in the morning....146
Lord, send thy light....117
Lord, thou wilt hear....114
Lord, hear the voice....88
Lord, when thou didst....82
Mine eyes and my desire....167
My God, permit....170
My God, my prayer....161
My God, to thee I'll raise....150
My God, my everlasting....133
My God, my King....80
My few revolving....170
My hiding place....103
My heart is fixed....47, 57
My refuge is....40
My never-ceasing song....112
My Savior and my King....156
My Shepherd will....132
My soul with patience....149
My soul, repeat....145
My soul, be on thy guard....143
My soul lies cleaving....126
My soul, how lovely....96, 121
My soul with humble....63
My soul inspired....54
My soul, thy great Creator....47
My spirit looks....65, 39, 61
No change of time....103
Now night in silent....36
Now to the Lord....60
Now is the accepted....158
O come, loud anthems....37, 43
O render thanks....56, 93
O all ye people....81
O all ye lands....96, 119
O Lord, my heart....100, 126
O Lord, I put my trust....113
O God, my heart is fully bent....105, 110
O God, our help....118
O God, to earth incline....159
O praise the Lord, for he....140
O praise the Lord in that....84
O bless the Lord, my soul....159, 163, 165
O render thanks....295
O thou, my truth....153
Oh! that the Lord....89
Oh! happy man....92
Oh! for a shout....97
Oh! 'twas a joyful....116, 125
Oh! happy they....139
Oh! blessed souls....141, 164
On Jordan's stormy....101
Our Lord is risen....61
Our Father who in....103
Our heavenly Father's eye....155
Praise ye the Lord, my heart....53
Praise ye the Lord, let praise....55, 78
Preserve us, Lord....71
Return, my soul....81
Salvation is forever nigh....68
Salvation! Oh!....95, 107
See gentle patience....67
Sing to the Lord....92
Sing to the Lord a new made....118, 120
Sing to the Lord in joyful....136
Soon as I heard....98
Show pity, Lord,....48
Soon may the last....76
Softly the shades....72
Show me, O Lord....118
Still on the Lord....128
Stoop down....140

Stand up, my soul....52
Spirit of peace....89
Sure there 's a righteous....168
Sweet is the work....152, 52
Sweet is the memory....92
Sweet harp of Judah....56
That man is blest....63
The day is past....167
The hill of Zion yields....303
The hoary frost....110
The Lord in Zion....55
The Lord my pasture....69
The Lord the Judge....85
The Lord is good, the heavens....87
The Lord is good....64
The Lord appears....99
The Lord is only....115
The Lord Jehovah reigns....150
The Lord my Shepherd is....165, 169, 299
The Lord descended....296
The man is blest....300
The man is ever blest....297
The praise of Zion....66
The pity of the Lord....141
The trumpet swells....36
The spacious firmament....70
The Spirit in our hearts....168
There is a stream....42, 77
There is a fountain....130
There is a land....134
This is the word....40
Thou art my portion....130
Thou God of hope....112
Thine earthly sabbaths....80
Thus angels sung....44
Thrice happy man....65
Thus far the Lord....73
Thy way, O Lord,....94
Thy mercies fill....100
Through all the changing....129
Thy name, Almighty Lord....142, 147
Thy goodness, Lord....41
Thy mercies, Lord, shall be....38, 46, 69
To bless thy chosen....161
To praise the Lord of all....151
To God our voices....50
To God the great....67
To us a child....87
To God our strength....88
To heaven I lift....91
To our Almighty Maker....94
To God who dwells....98
To God address the joyful....106
To God I cried....127
To God in whom....147
To thee, my righteous....136
To sing the mercies....116
Triumphant Zion....66
Unshaken as....102
Wake, O my soul....58
Welcome, sweet day....166
We all, O Lord....45
What shall I render....114
When to his temple....36, 83
When all thy mercies....90, 138
When verdure clothes....112
When I can read....129
When overwhelmed....164
Who shall ascend....72
While thee I seek....137
Where shall the man....144
While my Redeemer 's near....172
With joy we hail....101
With humble heart....145
With my whole heart....123
With songs and honors....122
With all my powers....83
With glory clad....82
With my whole heart....35
Ye Christian heralds....84
Ye mighty rulers....74
Ye nations....75
Ye sons of men....93
Ye wretched, hungry....97
Ye trembling captives....148
Ye sons of earth....149
Ye sons of men, rejoice....154
Your harps....163
Zion, awake....68

BOSTON PUBLIC LIBRARY
3 9999 06387 459 6